

January 1916

# THE ETUDE

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Chopin



THE CONNOISSEURS

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## THE ETUDE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COKE

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# THE ETUDE

JANUARY, 1916



### Barnumism in Music



### Would You Engage Yourself?



If you were a student looking for a teacher would you really seek out one of your own ability and accomplishment or would you go to some one of your competitors? Be honest with yourself. Place yourself in the student's position and give yourself a thorough overhauling. An official of a large mercantile company suggested this editorial through his little article entitled, "Would You Give Yourself a Job?" It is so good that we reproduce it here.

"If you applied to yourself for a job—would you get it? Think it over. Just be 'boss' for a few minutes—then check up your record for the past month as an employee. Remember now, it's your money meeting the payroll. Have you, as an employee, filled your hours with productive, conscientious labor, or have you been too busy watching the clock? Have you produced enough in that month to make you a profitable investment?

"Have you put your shoulder to the wheel—forgotten petty differences and difficulties—or have you put sand in the bearings? Have you asked questions and improved—or have you been too wise to learn? Have you analyzed what you are doing, and why, or used instinct instead of reason, and gotten an indifferent and methodless result? Have you allowed your mind to become poisoned with anger, worry, or envy, and by so doing contaminated and reduced the efficiency of others? Or, have you been heart and soul in the work—on the job every minute with a breadth of vision that made of the desert an oasis of opportunity?"

Apply this to your own case. Would you be willing to pay \$2.00 a lesson for what you give at your average lesson? Would you engage a teacher who did not put his very utmost into every lesson period? Would you engage a teacher who "flares up" or who is "cross" or a little indifferent? Complete the examination yourself. It should be a very profitable one.



### A Matter of Ethics



We note with growing pleasure that the music teachers of America are becoming better and better organized. The great thought in past years among music teachers' organizations has had to do with securing a system of standardization that would help the worthy members of the profession as a whole and at the same time stamp out the axe-grinding individuals who would have their own proprietary methods introduced to the exclusion of all other legitimate methods.

The moment an association lends itself to any money-making scheme it is doomed. The publisher, the teacher, or the promoter who would even suggest to a body of educators that his system be given a monopoly over all others places himself beyond the pale of decent professional ethics. Such a person apparently thinks nothing of taking away the living and the reputation of worthy teachers who have spent their lives in the development of other widely approved and accepted methods. Such an individual should be excommunicated.

(N.B.) "Excoriate; to strip or wear off the skin of"—Noah Webster. In other words we would adopt the Mikado's method of making the punishment fit the crime.)

## Musical Questions Answered

Special Questions Answered by Experts, Including Constantin von Sternberg, Dr. Hugh A. Clarke, Henry James Hawn and Others

**Q.** When a curved bar (a slur) appears over two or three notes does it always mean that the first note under the slur should be emphasized? When the line is continued over several measures, does it mean that the first phrase is to be played legato and with the first note strongly emphasized? I would be grateful for any rule or advice that would straighten out on this subject of phrasing.—H. S.

**A.** The curved line is musical notation is used in three ways: first, to indicate accentuation, which—bearing specially marked accents—becomes a variety of matter of rhythm. Here, a single (or even two) or three or more notes indicates only that these notes are to be accented, and are to be akin to those of the syllables of a word or a sentence. If the slur begins on an unaccented part of the word, the first note is to be emphasized, not for the reason that the slur begins there; if the slur ends on an accented part of the word, the first note is to be emphasized at the end of the slur. It occurs not infrequently that neither of the two slurred notes occupy a place of emphasis in the word, and in such case there is no reason for accentuating either the first or the second note of the slur. The erroneous idea of accentuating the beginning of a slur is a historical remnant of the time when the first note of a phrase was given the negative attack of a piano was not yet understood and when consequently the ideas of "attack" and "release" were not as fully founded as were the ideas of "time" and "rhythm."—CONSTANTIN VON STERNBERG

**Q.** Should a different style of pronunciation be used in certain sacred music? I have seen some church choirs sing "Gloria" and "Gloria" sang "ah" and "Gah" by some church singers, while others sing "aw" and "Grauh." Please say whether there is any difference in the sound of these words as used in church and as "wend" in concert!—E. E.

**A.** There should be no difference in the pronunciation of English as employed in sacred and secular music, and neither should there differ from the speech.

Indeed, the correct test of a vocal quality in singing is to pronounce it, as if singing to the audience.

The illustrations you use, "Gloria" and "Gloria," are pronounced differently because the vowel "ah" in both these words the "short o" the sound reduces itself to the Italian "i" as in "milk," since the vowel is closed.

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The word "of" by some authorities has the sound of "uh" in "up" and "uh" in "uh-uh"; yet make them two words rhyme, and the sound is preferable to either "uh" or "aw."

"Wend" in "wend" is the German word, except where the poet makes it rhyme with "find," etc., and never "wend" carries any distinct meaning.

(Mr. Hawn has a lifetime experience in teaching Diction and is the author of the well-known work *Diction for Singers*.)

**Q.** I am using the standard graded course with the Hanover-Vincent Pianoist. Am I right to continue in the same course when the pupil reaches the third grade in the Standard Graded Course?—G. E.

**A.** While there can be not the slightest objection to continuing in the same course, it seems impractical to use two works to practically the same purpose where one can serve the purpose so well. It is better to keep up on scales and arpeggios and finds in the graded course many opportunities to apply them. If the student has made good progress, it contains, these seems to be no need for supplementing one technical work by another. The piano teacher should be technically perfect, can after all, not be prepared for in advance. This is the reason I use the Hanover-Vincent pianoist quite well.—CONSTANTIN VON STERNBERG

**Q.** Please give me some names suitable for a girls' glee club.—L. H.

**A.** You might name your club after some of the women famous in music: The St. Cecilia Beach Glee Club, or you might take the musical term type of name, The Treble Clef Cantantes, The Aeolian Glee Club, The Timo and Tuna Glee Club, the Girls' Madrigal Club, etc. If the club is on an amateur basis, at the height of the day of glee and was to be named after a person, Elizabeth Glee Club, might be a good one.

Where no name is attached to the following answers, the question has been solved by specialists on THE ETUDE editorial staff. When an outside specialist has been employed the name is given. Questions pertaining to this department should be addressed "Musical Questions"; those pertaining to any phase of teaching or to what we teach to the "Teachers' Round Table" Department.

complicated, as all dancing used to be by singing. The word, with slight changes in the spelling, is found in all the Celtic customs.

It was adopted by the early Christians as the title for the song of joy sung on the occasion of the Nativity of Christ, imitation of the angel's song of "Peace on Earth Good Will to Men." The first record example was written by Bishop Usher in the fourth century.

A newer example came down to us from

respectively Associate of the Royal College of Organists and Associate of the Royal College of Music. Like the degrees of Mus.Doc. and Mus.Bac. the significance of each depends entirely upon the institution giving the degree.

**Q.** What is the best way of preventing pupils from reading the notes one octave too high or too low?

**A.** From the very start have the pupil learn to sing the notes in the middle C octave. This will help him to keep his place upon having the pupil keep that location whenever playing. This fixes the distances in the pupil's mind between the notes. The ear also quickly becomes accustomed to the absence of modulation from the more artistic productions of a later time. Yet in this case the pupil must be taught to realize the emotional character of the race to which it belongs.

The claim is often put forward that the great composers have made large use of the folk song in their compositions, but this fact will hardly justify this claim. It would be nearer the truth to say that, the folk song is a great source of inspiration to the folk song of a people will, if a great composer arises among that people, still manifest itself in his composition. The same is true of course there are composers who have deliberately made use of folk song themes, but this is not the case with most of them. It is the composer who finds in the great themes of Mozart or Beethoven any borrowings from any folk song.

**Q.** What remedy would you recommend for a pupil who is bothered with a stiff wrist? This pupil "shakes up" the wrist in the most rigid manner.

**A.** A stiff wrist is due to stiffness of the muscles of the arm. Try this remedy for stiffness of the arm: Read the Book I of Dr. Mason's Touch and Technique.

Allow the hand to hang plumb. Turn the hand and fingers in and out, back and forward at first by pushing the upper arm with the other hand, all the joints of the arm being relaxed. Then turn the hand and fingers in and out again, this time by the fingers themselves, so that the hand and the fingers swing away with a wave-like motion as the drill which such a hook gives the pupil.

If it is not true, then return to the keyboard and insist upon the pupil holding the hand and the wrist in a loose, relaxed position, at the same time playing very softly and moving the fingers at all the metacarpal joints (the joints where the fingers meet the hand) and the thumb at all the first joints of the fingers. This is the cause of most stiff wrists.

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presence of the music upon the piano will often give greater confidence to the nervous performer, and ensure his giving a good account of his work, while the absence of it may distract his mind with the fear of forgetting what he has to let himself go in the conception which he had prepared. However the public generally, more or less, expects that the artist should play from memory, and probably, if he has no fear of its failing him, he does under these circumstances give a freer and consequently more inspired rendering of his music. At any rate it is an urgent point to cultivate a good memory. With many musicians this memory is a gift of itself, and needs only constant and ordered use to make it perfectly reliable. On the other hand, there are frequent instances of very great artists whose memory would play them tricks, and from one cause or another even the best of them have been known to fail at times, often merely from over-fatigue. Ill-health, however, is not the only cause of the most extraordinary examples of this happened to a very famous pianist at a concert. He was playing the Concerto of Beethoven in C Minor and was in the middle of the beautiful slow movement, the second subject of which starts with a very similar progression to the beginning of the second subject in the Adagio of Mendelssohn's Concerto in G Minor. In a momentary state of oblivion the pianist took up his second subject and broke away into the one in the Mendelssohn Concerto to the astonishment of the audience and the own dismay when he realized what he was doing! It is said that this particular artist never would play in public again without his music, so greatly had he been upset by the occurrence.

It is therefore imperative to exercise the memory so as to insure against its possible failure, and this can be done in three ways. For piano music there are three kinds of memory to be cultivated: the Mechanical is the memory of the fingers which from continual technical practice take the habit of playing the various passages of the works studied. The Ocular memory is the impression made upon the brain by the written pages of music as seen by the eyes, and which remains there, after the actual visible writing has been removed. The Harmonic comes from the knowledge and perception of the combination of sounds, progressions, and modulations of the musical composition itself, and of its construction. If one of these sides of the memory fail, each of the others can come to the rescue and fill the gap, therefore all three should be cultivated as much as possible.

The pianist has also to learn to control himself in the emergence of feelings, which is one of the most difficult experiences that a man can undergo in public. But if he can only keep his presence of mind, he can often extricate himself from his predicament with the aid of his musical instinct, and that sometimes so cleverly, that his lapse will pass unnoticed by any save the most knowing amongst the audience. To do this of course needs great command of nerve on the part of the performer, but there are few emergencies which do arise occasionally; it is an essential part of the professional artist's equipment that he should know how to meet them. His own nervousness is one of the worst demons he has to combat. Even very experienced players suffer from this on the concert platform; in fact as the artist gets older, and understands his responsibilities better, he will feel, as a rule, more nervous than the youth who does not realize his responsibility. Great experience will help him naturally to obtain the mastery over his difficulty, and even to turn the inner excitement it causes to good account. For when he can command it, this tension of the nerves will stimulate the brain to greater activity and thus will help the performer to give a more vivid interpretation to the music than if he was feeling quite cold and indifferent. I have never known any really fine artist who did not sometimes feel nervous in public, and I believe that need not frighten the beginner, as through constant playing in concerts he will acquire the habit of the platform to a certain extent, and gain the necessary control over himself.

Many minor upsets in the way of small emergencies may occur at any time during a concert which also the artist must not allow to put him out. For instance, he may have a difficult or unsympathetic conductor, if it is an orchestral concert, or the orchestra may be poor and unreliable, and come in at the wrong places. It once happened to me that the wrong parts had been sent to the orchestra, and when I went in to play and sat down, prepared with the E Flat Concerto of Liszt, to my horror they gaily started the opening bars of the Saint-Saëns Concerto in C Minor! There was no time to protest, the audience was sitting expectant. Luckily I knew the other concerto and so followed bravely on with it, but I was certainly not prepared to play at a moment's notice in public, without having had time to rehearse, and I earnestly counsel all young pianists to insist upon a rehearsal when playing with the orchestra wherever possible, no matter how much extra traveling or fatigue it may cause them. For it is almost out of the question to obtain a really satisfactory performance of a work from anyone's standpoint by just scrabbling through it in terror all the time lest the orchestra should not follow him. I have heard pianists play in public without rehearsals. Of course if the artist has done the same concerto many times with one conductor and orchestra, and they well know the rendering he gives of the work, the case is rather different. Under such conditions the pianist would be justified, if there was any difficulty about a rehearsal, in doing without one, even though it meant far better for the young artist to make a point of it.

Secondly, though not quite in the category of what I have just been saying, yet relative to the same high conception of his art, I greatly urge the young professional never to play down to an audience. By this I mean, never to be persuaded to play second-rate music to a certain class of public on the plea that they are not sufficiently interested in appreciating the best music. This is the greatest possible folly, as I know by experience, for I have played all over the world to every sort and condition and class of people, and I have always found that they respect and are interested in one's art even when they do not quite understand it all, and that they appreciate and desire the best a man can do. The artist should always try to stimulate his public up to the highest kind of interest and never sink to clapping and cheering to entice their passing fancy. Otherwise, though they may enjoy themselves for the moment, they will not want to come again and he will be lowered in their estimation to the level of what they have heard from him.

To play up to the highest standard he has set for himself ought to be the cardinal maxim of the young pianist, and then with hard work, enthusiasm and unfailing resolution he will in time make his way up the steep ladder into the first rank and win the rewards of success.

## Chopin in Fiction

By Lorna Gill

FROM the first days of the novel, novelists have been accused of putting their friends, more often their enemies, into books. George Sand was notorious for this, particularly with regard to her discarded lovers. Liszt, whom the ardent lady would have us believe was one of them, writes, "Madame Sand caught her butterfly in her net, but she did not let it live." In "Lovers," this was the love period. Then she stuck a pin into him, and when it struggled—this was the *coupé* and it always came from her. Afterwards she vivisected it and added it to her collection of heroes for novels."

Among all the famous men with whom George Sand's name was connected, her association with Chopin was the most lasting and the most conspicuous. "My dear," said a friend to her, "the novels you make are more dangerous than those you write." Whatever else may be said of their life together for eight years at Mâcon and Nantes, it was then that Chopin's best work was done. Sand was a well-educated woman, Chopin only the rawest composer. Many years later, senior, she assumed the maternal rôle toward him, looked after his comforts, his health and encouraged him to compose. If there is a difference of opinion as regards the cause of the break in their friendship, it is generally conceded that she took the initiative. His pupils held her responsible for their master's death. On the other hand, George Eliot, Elizabeth B. Browning, and others held Sand responsible for his death. At any rate her vindication took form in her novel *Luzecia Floriani*, which has not been translated into English. A. B. Walker, the English critic, writes, "The mixture of passion and printer's ink in the lady's composition is surely one of the most curious blunders offered to the palate of an epicure. But it was a blunder that gave the lady an unfair advantage over posterity. One feels this in regard to her affair with Chopin."

As Prince Karol, George Sand took no trouble to conceal the great composer's identity. Written while they were still together, their children said to him, "Dear Chopin! have you read *Luzecia?* Mama has put you in it!" Though George Sand has not drawn Prince Karol as a man, she has portrayed him as a man of contradiction and controversy. "She did wrong to consent to Célio becoming a concubine—it was an infamous profession. She did wrong to teach Beatrix to sing and Stella to paint—women ought not to be artists. She did wrong not to suppress her own literary instincts; she was always wrong!" In the denouement, Luzecia makes her exit to a better world, as a result of the intrigues and injustices of an exacting invalid—"he had heaped the measure and she loved him no more."

As Luzecia she was the long-suffering nurse and slave to the exactions of a peevish invalid. Karol is the born aristocrat in appearance and manner, of great

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## Random Notes from a Musician's Scrap Book

Taken from Practical Illustrations in Every Day Life  
By CLAYTON JOHNS

(Source's Note.—Those who are acquainted with the distinguished American composer Clayton Johns through his musical compositions, may not know that he has taught in Germany for a quarter of a century and that he has had many pupils there, among them Mr. John, a pupil of Paine and Sherwood in England, and Mr. John, a pupil of John. This article is to be read through and through, before it is referred to now and then, so that the information it contains may be practically applied.)

Don't attack the first note of a phrase as if it were an enemy; rather persuade it, as if you were going to like the rest of it.

Don't mind if you feel bored by some of the longer Schubert piano-forte compositions, sonata, etc. A beautiful and extended landscape with no variety or a beautiful woman with unlimited conversational powers, grows tiresome.

Don't feel obliged to repeat the first part of a sonata movement up to the double bar. If you have played it particularly well you would probably not play it so well the second time. Most of the standard sonatas are so well known it is not necessary to repeat the first part, and, as a rule, modern sonatas have no repeat. Per contra, if you should happen to have played the first part badly you can, sometimes, save yourself by repeating it.

Don't hiccup with the pedal—a sure sign of indigestion, caused by putting down and raising the pedal too quickly and not allowing the tone to be digested thoroughly.

Don't leave the pedal on a chord or harmony with a ragged edge. Know exactly when to lift it.

Don't neglect your basses. It is just as important to have a good bass as it is to have a good foundation of a house. Without a good bass and a good foundation of a house both, upper voices and upper stories, run the risk of tumbling down.

## Position is Everything!

Sit well at the piano, sitting easily and gracefully. Keep both feet on the pedals, ready for any emergency.

Hold the candles loose, just as you should hold the wrist loose.

Relax, and again relax, and then relax again.

Keep time, not metronomic, but flexible time.

Learn by heart, if possible. Learn a page at a time, or even half a page.

Practice slowly, and continue to practice slowly, and after having "worked your piece" up to time, return again to slow practice. In this way, the performance will never grow shabby.

Play a staccatissimo passage as if the keys were hot, as if you were afraid of burning your fingers.

## General Illustrations and Observations

It is a help, when first beginning to study a piece, to select passages and figures, making diagrams of the fingering, shifting different positions from one to the other, moving the fingers sideways. Take the changing figures of a kaleidoscope as an illustration.

## CHOPIN. ETUDE Op. 10, No. 3.



Don't play a melody with equal pressure: use pressure on the important notes, and relax on those intervening.

## LOUIS BRASSI. Nocturne Op. 77.



This rule applies to most phrases, either melodic, or rhythmic, either in slow, or quick tempo.

The most expressive note of a phrase may often be slightly delayed (emphasized). The same treatment may be applied in a sequence, where the final figure may be emphasized.



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BACH. Little Fugue.

**Some Hints on Program Making**

Don't place two pieces in the same key, following each other.

Don't place two pieces following each other, in the same time and rhythm; nor of the same character.

Don't place an organ composition immediately before a pianoforte piece. The piano sounds thin after the organ.

A well arranged program might be something like the menu of a dinner: First, soup and fish, then solid meat; next, an entree or two, with a vegetable, winding up with a sweet, or an ice.

In Art, either in music or painting: If you find you can't do the thing yourself, the next best thing is to be able to have a keen appreciation of the work of the greatest artists.

No matter how well you may sing or fiddle: If you have a poor accompanist, it's like good bread, spread with bad butter.

A sudden piano, after a crescendo is like telling a secret to someone in a whisper. Beethoven was very fond of this effect.

BEETHOVEN. Sonata, Op. 27.

The effect of legato-dacapo commonly, and strongly indicated portamenti, is like a drop of water falling into a pool of water, causing no sound of percusion, both fingers and wrist should be pliable. If the drop should fall upon a board, instead of falling into a pool, the touch would be hard and unyielding.

CHOPIN. Berceuse, Op. 57.

The following passage containing eight beats, after the trill, resembles a series of scops, which requires a very flexible wrist. The rest of the quotation (a brilliant ascending scale, ending with a descending figure) may be likened to a rocket, terminating in a shower of stars. It might also suggest a spray of goldenrod, branching out from the stem.

CHOPIN. Berceuse, Op. 57.

Natural musical accent is like meter in poetry, three beats, or four, in a measure.

Was it Thorewaldsen, or somebody else, who said that in every block of marble a beautiful statue lies concealed?

Hans von Bülow said: "In the beginning, God breathed rhythm on the face of the water." Now (water (no mention of earth) is pliable and yielding, as rhythm is pliable, yielding to the emotions. The term rhythm is often confused with accent, or meter. There may be a dozen different rhythms on one page, than instinctive accent, or meter, goes on its even way.

Czerny study, often accented, in a cut and dried way, might be transformed into a charming composition through, properly understood, varied rhythms. Schu-

mann loved making different rhythms to the consternation of regular accent.

Accent should always be *felt* but not always *heard*; whereas rhythm should both *feel* and *hear*. Time, meter and accent are all fundamentals, but along all these rhythm breathes the breath of life into the whole. Meter and accent are subservient to rhythm, which is law to itself. A Japanese juggler, tossing balls, is a fair example of varied rhythms; the inexorable law of gravitation, however, prevents any yielding to the beat.

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## Chopiniana

Chopin's Character, Temperament and Art Etched in Interesting Facts from Many Sources

## Chopin's Universality

Chopin manifested traits not alone Polish but French, German, Italian and even oriental, thus enabling him, in a certain sense, to speak a more universal tone language than Bach or Beethoven. He may not have treated such a variety of topics, and his means of expression was restricted practically to one instrument, but his language was more highly inflected, and his vocabulary more extensive. No one since Michael Angelo has surpassed Richard Wagner in his sensiveness. But it is from this that he himself has said, that his universality was acquired through a profound and fatiguing study of the great masters; and when we listen to his music, with its sonorous dispersion, its ever-moving deceptive cadences, its rich harmonies, logically elaborated, we feel instinctively that among the most potent forces which shaped the remarkable career of the Master of Bayreuth, must be mentioned the art and science of Frederic Chopin. From Edgar Stillman Kelley's *Chopin the Composer*.

## Mochsels and Chopin's Playing

(Mochsels was a conservator of the conservators. He looked askance at everything new and clung fast to Beethoven and his predecessors. It is surprising to read the following adoration of Mochsels after he had heard Chopin play his own works.)

"Chopin's appearance corresponds exactly with his music, both are delicate and fanciful (*Schwärmerisch*). He played to me at my request and then for the first time I understood his music and saw the explanation of the ladies' enthusiasm. The *ad libitum* with which his interpreters degenerated into bad time, is, when he himself performs, the most charming originality of execution; the harshness of the piano, the noise with which I could never get over when playing his compositions ceased to offend when his delicate fairy-like fingers glided over them; his piano is so delicate that no very strong forte is required to give the desired contrast. Thus we do not miss the orchestral effects which the German school demands from a pianist, but feel ourselves carried away as by a singer who, paying little heed to the accompaniment, abandons himself to his feelings. He is quite unique in the pianistic world. He declared he liked music very much; at any rate he is well acquainted with it. Who would have thought with all his sentimentality, Chopin had also a comic vein? He was lively, merry and extremely comic in his mimicry of Fixis, Liszt and a hunch-backed amateur."

## Chopin's Musical Preferences

As might be expected of so discriminating a composer, Chopin had distinct likes and dislikes regarding his brother craftsmen. Some of his musical preferences are surprising. It is well known that his favorite composer of all was Johann Sebastian Bach, with whose works he invariably retired into solitude before making a public appearance as a pianist. Then came Mozart. "You will play in memory of me and I will hear you from beyond," he is reported to have said on his death bed. Franchomme, thinking it would please him, replied: "Yes, master; we will play your sonatas," meaning the sonata for piano and "cello. Oh, no, not mine, the dying composer," "play really good music—Mozart for instance." J. C. Hadley, discussing Chopin's musical likes and dislikes, in his excellent biographical work on Chopin, quotes many authorities. "Liszt says that Mozart was his ideal type, the poet *par excellence*, and this because he was always beauti-

"transparent delicacy" of his complexion pleased the eye, his fair hair was soft and silky, and his nose slightly aquiline.

Much attention has been bestowed on the nose; rightly, perhaps, since, as Hazlitt says, the nose is the rudder of the face and the index of the will. In the Winterhalter portrait it is described as "too Hebrew," Gräfe, it is likened to "that of a pre-daceous bird, a sciffling hawk"; yet the portraits and descriptions agree as to the aquiline nose, and we had better admit, without more ado, that the Chopin nose was, like that of the Master of the House of Usher, of a delicate Hebrew model." The nostrils were finely cut, the lips thin and effeminate, the under one protruding. George Mathias, remarking that he remembers well his hesitating, womanish ways and his distinguished manners, says: "I see him standing with his back to the chimney. I see his fine features, his small eyes, brilliant and transparent; his mouth, open, revealing a row of dazzling teeth; his smile with an impregnable charm." Osborne, looking on the smile, which he describes as "good-natured," Johnson says that every man may be judged by his laughter, but no Boswell has chronicled the laughter of Frederic Chopin. His voice was "musical but subdued," says Osborne. This agrees with Liszt, who speaks of the tone as "somewhat veiled, often stifled." Mr. A. J. Hopkins, who frequently saw him in London in 1848, says he was "about middle height, with a pleasant face, a mass of fair, curly hair, like an angel, and agreeable manners."

## When Chopin Improvised

The brilliant German Jewish author, Heinrich Heine, who lived in Paris for the better part of his life and who knew Chopin intimately as well as all of the great contemporary musicians, puts into this bit of descriptive writing all the delicacy and fine flavor that has made his poem *Du bist wie eine Blume* a classic:



FRÉDÉRIC CHOPIN.  
From a contemporary pen drawing by T. Kurlatowski.

## Chopin the Teacher

"Unlike other artists, Chopin felt no dislike to giving lessons, but, on the contrary, took evident pleasure in this laborious occupation when he met with talented and diligent pupils. He noticed the slightest faults, but always in the most encouraging manner, and never displayed anger toward a dull pupil. It was only

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later on, when increasing illness had made his nerves extremely irritable, that he grew angry with dull pupils. Then he would fling the music off the desk and speak very sharply. Not pencils merely, but even chair legs were broken by Chopin's apparently weak hands. These outbreaks of temper never lasted long. A tear in the eye of the culprit at once appeased the master's wrath and his kind heart was anxious to make amends. He could not endure champing, and on one occasion jumped up during a lesson, exclaiming, "What was that, a dog barking?" He found most fault with a too noisy touch; his own thin, slender fingers tended to stroke rather than strike the keys. Nevertheless, he was able to produce vigorous tones. It is a great error to suppose that his playing was invariably soft and tender, although, in after years, when he had no sufficient physical power for performing the energetic passages, it lacked contrast, but in his youth he displayed considerable fire and energy, of which he never made any misuse—From Moritz Karasowski's *Life of Chopin*.

### Chopin, the Soul of Poland

"Chopin is the musical soul of Poland; he incarnates its political passion. First a Slave, by adoption a Pagan, he is the open door because he admitted into the West, Eastern musical ideas, Eastern tonalities, rhythmic, in fine the Slavic, all that is objectionable, decadent and dangerous. He induced Europe into the mysteries and seductions of the orient. His music lies wavering between the East and the West. A neurotic man, his tissues trembling, his sensibilities afraught, the offspring of a nation doomed to pain and partition, it was quite natural for him to go to France—Poland had ever been her historical client—the France that over-heated the Empire. Chopin, born after two revolutions, a creature of old and instinctive, base Paris for his second home. Revolt sat easily upon a soul whose aristocratic instincts—no proletarian!—was through a revolutionist as the born aristocrat, witness Nietzsche—and Chopin, in the bloodless battle of the Royal Opera. Another excellent feature of musical life in the Danish capital is the fine performances of sacred music frequently given in the churches. The most noted of these performances are those given at Easter time at the Church of Our Lady by members of the Royal Opera.



MUSIC OR CONVERSATION—WHICH?

*This illustrates a scene witnessed far too often in some American homes. Music or Conversation—which? The musician who performs while others sit around tables and chatter does an indignity to her art and to herself. The only way is to wait for silence before beginning and then to discontinue playing or singing if the conversation becomes offensive.*

## Music in the Danish Capital

COPENHAGEN offers many advantages to the music student, both in the way of private tuition and the Conservatoire. Miss Jessie Brochner, author of an interesting work on *Danish Life in Town and Country*, devotes a chapter to music and the drama, in which she presents some interesting information. The Conservatoire is state-subsidized and richly endowed. It dates in its present form from 1866, and a great number of highly distinguished musicians have been connected with it. A course at this institution lasts three years and is brought to its close by an examination of six pieces of composition.

The musical life of the city is very active, and good burghers flock to the concerts in such numbers that good music is available at very small cost. Indeed, one may get excellent music for nothing at all from the fine military bands that play in the parks. Special people's concerts are also given on Sunday afternoons, the price of admission to which is the stupendous sum of ten öre—about three cents. In the winter there are also admirable orchestral concerts, for which good soloists are engaged. The prices for these concerts range from twelve to twenty cents. Twenty cents also represents the price of the cheapest reserved seats at the Royal Opera, where splendid performances of opera are given by artists of rare attainment.

The best indication of the activity of Copenhagen musical life is the number and excellence of the various musical societies. The most famous of these is the *Musikforeningen*, of which Niels W. Gade, Denmark's most famous composer, was director for forty years. The musical tastes of this exclusive society are very catholic, and the concerts include music old and new, Danish and foreign. The *Cæcilieforeningen*, conducted by Friedrich Rung, son of the founder, restricts itself mainly to old music. Excellent chamber music is to be heard at the concerts of the *Kammermusikforeningen*, rendered mainly by members of the excellent orchestra of the Royal Opera. Another excellent feature of musical life in the Danish capital is the fine performances of sacred music frequently given in the churches. The most noted of these performances are those given at Easter time at the Church of Our Lady by members of the Royal Opera.

## An Aid to Sight Reading

By P. D. Jennings

Do you have trouble striking the right notes when playing an unfamiliar piece and find it necessary to watch the piano almost continually? Try obtaining a mental picture of the piece. And once your eyes can't watch both the printed music and the piano, make your hands do their part just as a blind man makes his cane see what his eyes cannot see.

First we have two groups of black keys, of two and three notes each. Now think of certain notes with reference to these groups. For example: D natural we know is between the two black keys forming the smaller group. Now let your hand run along the keys until your finger tips find your place in a group of two black keys. The white key between them is, of course, natural. Think of F natural as the white key to the left of the group of three black keys.

A little of this sort of practice daily will eliminate much of the guesswork connected with sight reading and will also prove valuable in teaching young pupils the names of the notes and their positions on the piano. Playing in the dark is often a fine way to gain security at the keyboard.

## On the Gentle Art of Advertising

By Ivah Peterson-Glascock

LAST SUMMER I had a summer class in piano for ten weeks. The first week I inserted my announcement in the two daily papers, which brought me two pupils and three or four telephone calls asking for information. The other ten pupils which made up the class I got by calling various people up over the phone, whom I knew had children. I told them about my class and invited their children to join the class. I got these pupils so easily it just seemed as if the parents were only waiting to have me ask them! This goes to show that people like the personal sort of invitation. Teachers often put their notices in the papers and then sit back and wait for the pupils who never come, and wonder why none of my class are also taking *The Etude*; and use subscription. I got with every little effort; it was just the matter of the "personal word" again and my own valuable copies of the magazine.

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## Arm Control in Piano Playing

By PERLEE V. JERVIS

A Clear and Helpful Exposition of a Much Discussed Subject in Piano Playing

The piano technic of to-day, as exemplified in the playing of the world's great artists, differs radically from that of the past. For years there was for many of us but one school of technic, and Plaidy was its prophet. There is no gainsaying the fact that Plaidy is excellent for the development of a certain kind of technic. He is, however, not equal to the demands of the concert player of to-day, who has a variety of tone coloring beauty of nuancing, breadth, power and bravura that were practically unknown to players of the old school. It may be significant to note the fact that the great players of the world to-day are largely Russians or Poles—Paderewski, Hoffmann, Galirilowitsch, Lezhine, Godowsky. Other nationalities are represented by Bauer, Busoni, d'Albert and Rosenthal. Nearly all of these artists are path-breakers in a new school of technic, which differs from the school of Plaidy and his associates in two vital essentials.

### The School of Plaidy

The old school of technic demanded much time and labor to train the fingers to act from the knuckle joints with an up-and-down stroke, the arm being meanwhile held quiet. The extreme limit of this training was reached when the player was made to practice with pennies, or even a glass of water, on the forearm. This technic was excellent as far as it went—the trouble was it did not go far enough. With the new school of technic entered two factors entirely ignored by the old school: first, a modification of muscular devitalization, and second, combined with this devitalization, a free and unlimited use of the arm. In a word, the modern technic devotes little time to training the fingers to act as hammers, and much time to the study of arm touches and arm control either with or without finger action.

With these new factors came also a liberation of the hand from arbitrary shape called "correct position." One need only play the playing of any of the pianists named above to see that the hand takes a position which varies with the piece to be played.

### The Piano Playing Muscles

Having noted these factors in modern technic, a brief consideration of them may be of interest. As it does, "devitalization" is unsatisfactory, conveying as it does, an impression of weakness, limpness and inertness, and "isolated" loosening, which is equally unsatisfactory. By this is meant that in playing, only the muscles actually in use should be in action—all others should be in a state of absolute looseness or repose. In the forearm are two sets of large muscles, the extensors, lying on the upper side of the arm, and the flexors, lying on the under side. The extensors open the hand, raise the fingers, and also elevate the hand at the wrist joint. The flexors pull down the hand, close the fingers, and also, when the finger, muscular contraction should be confined to the extensor of that one finger—the extensors of the other fingers, as well as the flexors of all the fingers, should be completely at rest. With the average player, when one extensor contracts to raise a finger, all the other extensors, and the flexors as well, also contract, through muscular sympathy. Thus one set of muscles pulls against the other, much like boys in a "tug of war," with the result that independence and freedom of

finger action are almost impossible. This contraction extends, under different conditions, to the muscles of the upper arm, shoulders, back and waist, and beauty of tone, as well as ease in playing, are impossible. The muscles must be raised up all these muscles, keeps them in a state of tension, and often removes technical difficulties, particularly those due to ministerial contraction; and it does this without the use of the old five-finger exercises.

### The Use of Arm Touches

The second factor in modern technic is the free and unlimited use of "arm touches" in chord, octave, bravura and melody playing. In the old systems of technic, chords and octaves were always played with the hand on the wrist joint and thrown it down on the keys. If more power was required, the same action took place from the elbow or shoulder joint, the movement being always a downward one. The modern technic reverses this movement, all the great artists of to-day playing heavy chords with either an up arm or down arm touch. None of them play octaves with the hand on the wrist joint, but with an impulse from the arm, the hand swinging loosely at the wrist like a flail used by the farmer. A good idea of this movement may be had by taking a key-ring, and, by shaking the arm, causing the key to swing loosely on the ring. No hint of these touches is given in the old methods. The most that Plaidy, the great technician of his day, says in regard to chord and octave playing is this: "The hand must be held loosely, the fingers relaxed, the hand bent and then with an easy movement, thrown, as it were, upon the keyboard. The arm must have nothing to do with this movement, and the raising of the hand by no means be effected by lifting the forearm."

### The Importance of the Trieps

As, in modern technic, arm touches are affected through the agency of the trieps muscle, a brief description of its action will be necessary before considering the muscles themselves. The trieps acts as a powerful extensor of the forearm, and is also a flexor of the upper right arm at this point, and then, resting the tips of the fingers of the right hand lightly upon a table, give a slight push, the impulse coming from the upper arm, followed by an instantaneous relaxation of all the muscles of the hand and arm. If this be performed, the action of the trieps is easily and distinctly felt by the left hand. Now rest any finger upon a piano key and produce a tone by a push of this kind, taking care that the impulse is quick and that the muscular contraction disappears instantly, leaving everything elastic and quiet. The trieps is the key to the whole situation in modern technic as there is hardly a passage of any kind that does not call for its cooperation in a greater or lesser degree. To do this, however, the hand must be held loosely, and the whole lump of the muscular system it penetrates, pervades, and vitalizes the entire action, and accomplishes more in bulk and detail in the development of a *temperamental* touch than is possible in any other way.

There are two fundamental types of arm touch in which the action of the trieps plays an important part—the "down arm" and the "up arm." These have been so clearly described by Dr. Mason *Touch and Technic*, that I quote him verbatim:

"By down arm touch is meant that fall of the arm in which its weight supplies the force actuating the keys. Let the hand be extended above the keys at a height of perhaps three inches. Then, by act of will, the hand falls, the weight of the arm carrying the arm will fall inert, limp, freely of its own weight. The second finger extended (each finger should be used in turn) touches C, thus breaking the force of the fall, and immediately after the touch is delivered the wrist in turn relaxes into a perfectly limp condition and sinks below the level of the keyboard. The distance of the handfall must be lessened by degrees until the space through which it falls is only a quarter of an inch or less. The fourth finger is used in the same manner, the hand falling upon the keys. Preserve the same muscular condition and add to the weight of the arm by a push, the impulse of which has its origin in the triceps muscle. This form of touch is useful in many heavy effects, and the condition of arm is an indispensable preparation for securing proper development.

### The Up Arm Touch

"The up arm touch is so named because in making it the arm seems to spring boundlessly into the air away from the keyboard, and when properly made, there is no sense of having delivered a finger blow downward upon the keys. With the point of the finger in contact with the key, the wrist in the down position, suddenly, with an impulse from the upper arm, almost with a push, cause the wrist and forearm to move upward and away from the key, the point of the finger delivering a strong blow from near the shoulder, the operative agent being the triceps muscle. This form of touch is extremely effective where great power is desired in chords, heavy octaves, and the like—it is remarkably free from liability to false notes, and is accomplished with little effort as compared with its tonal results."

### Width Touches

In addition to these well-defined arm touches, modern technic depends upon control of arm weight. For purposes of analysis, this arm weight may be classified as hand weight, forearm weight, and the weight of the entire arm from the shoulder. This arm weight differs from the arm touches described above, in that it is unaccompanied by any impulse from the arm or the trieps. It should be thoroughly understood that the function of the arm weight is to keep the arm must be kept in an absolutely loose, devitalized condition. To get control of hand weight, practice daily the following exercises. Raise the hand back on the wrist joint till it is at right angles with the forearm. Hold it in this position a few seconds, then instantly and completely relax the muscles and allow the hand to drop by its own weight and hang limp at the wrist joint. Raise it gently again to its former position, hold it again a few seconds, then relax it again. Be careful not to jerk the hand up or *slosh* it down. Now go to the piano, and with the hand hanging thus, lower the arm till the finger tips touch the keys. Without altering the muscular condition, continue to lower the arm till the hand reaches the normal playing position. If this is properly done, the hand will rest lightly and loosely on the keys, which should not be depressed in the slightest degree. It can be seen that the entire arm is thus balanced and only the weight of the hand

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rests upon the keys. This perfectly balanced arm is absolutely essential in light and rapid finger work of all kinds as well as in staccato, piano and piano playing. It is the most difficult of the three conditions to control, and the two exercises just given should be repeated at intervals during the entire practice period.

Concentrate the mind on the muscular feeling in the hand and arm, and practice the following exercise. Rest the hand lightly on the keys C, D, E, F, G, then depress it with the fingers, and the instant tone is heard release the finger pressure, while the key will rise, carrying the hand with it. The only key must not be depressed in the least, and the playing finger should always be in contact with its key, both before and after playing. Practice with each finger in turn, then play a slow trill with the fingers in pairs. Follow this with groups of three, four and five notes. Play piano or pianissimo, at first slowly, and as facility is gained, increase the speed. When a perfectly balanced arm is secured, practice all light and rapid finger passages in these hands, keeping the weight of this balanced arm. Two fine studies in this kind of work are Von Bülow's *Intermezzo Scherzoso* and the Chopin Etude in F minor, Opus 25, No. 2.

## For Arm Weight

For study in fore arm weight, let the arms rest easily on the lap. Now raise the fore arms about a foot, hold them poised for a short time, relax the muscles quickly, and then drop them again loosely and with full weight. Action must be entirely at the elbow joint—the upper arm should be kept quiet, and all jerking or striking movements avoided.

## Old and New

To sum up: In the old school of playing the tone was struck out, the finger, hand, or arm being raised high above the keys. Great power was dependent upon height or power of strike. The resultant tone was hard; and lacking in resonance and color. The modern technique eliminates the stroke, substituting thereon weight and a drawing in of the finger tip toward the palm of the hand. The tone thus produced has a quality impossible of attainment in any other way.

In chord, octave, bravura and melody playing, the employment of the triceps and scapular muscles, in conjunction with arm muscles, enables the player to draw from the piano a sonorous tone of great power, brilliancy, richness and musical quality. This can be done without any preliminary raise and a maximum of effort.

## Don'ts for the Mothers of Music Pupils

By Mrs. H. B. Hudson

Don't persist in urging the busy teacher to stay a while and chat with you or have lunch, as it may make her late to her next lesson, or cause her to miss it entirely.

Don't get jealous of another pupil's progress and imagine the teacher is partial; perhaps your child is less gifted.

Don't frown or scold if the teacher should be late at the lesson occasionally; it is probably not her fault.

Don't give her the impression you are trying to get as much of her time *free*, as possible.

Don't brag of how many teachers want your child as a pupil, or speak as if you were doing her a great favor to allow her to teach in your family.

Don't give yourself away by telling her "almost any

## Letting the Pupil Select the Music

By Hazel M. Howe

The question arises, "Should the pupil have a voice in selecting the music which he is to study?" One of my pupils had been making very marked progress for a few weeks. I had tried in many ways to discover the secret, and find a remedy, but my efforts had seemed unrewarded. During one lesson hour not long ago, however, she presented rather shyly a song which she sang with her class at school, and asked if she might learn the piano accompaniment for her next lesson.

I was glad indeed to see this interest shown, and although the piece was written in key, tempo and form much too difficult for one in her stage of advancement and like what I would select for her, I complied with her wish.

My hopes didn't rise very high when I thought of

this is the weight used in melody playing where a full singing tone is required, or in fast passage work of all kinds as well as in staccato, piano and piano playing. It is the most difficult of the three conditions to control, and the two exercises just given should be repeated at intervals during the entire practice period.

Concentrate the mind on the muscular feeling in the hand and arm, and practice the following exercise. Rest the hand lightly on the keys C, D, E, F, G, then depress it with the fingers, and the instant tone is heard release the finger pressure, while the key will rise, carrying the hand with it. The only key must not be depressed in the least, and the playing finger should always be in contact with its key, both before and after playing. Practice with each finger in turn, then play a slow trill with the fingers in pairs. Follow this with groups of three, four and five notes. Play piano or pianissimo, at first slowly, and as facility is gained, increase the speed. When a perfectly balanced arm is secured, practice all light and rapid finger passages in these hands, keeping the weight of this balanced arm. Two fine studies in this kind of work are Von Bülow's *Intermezzo Scherzoso* and the Chopin Etude in F minor, Opus 25, No. 2.

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## Should a Teacher Evolve His Own Method, or Use That of His Instructor?

By Ernst Eberhard

"WHAT method do you use?" is a question asked countless times of the music teacher. If he is a real teacher with independent thoughts and ideas, he is very likely to answer it directly. Not so with the majority of teachers, makes the teacher it is invariably the teacher who makes the method, and his method is constantly changing from moment to moment as the need of the pupil develops itself. The serious teacher regards each student who enrolls under him as a problem which will prove to be in many ways entirely new. It is his experience in the past which enables him to form a logical idea of the pupil's requirements, and which helps him to present the necessary material in the plainest way.

The teacher who uses one strict method is in the position of a doctor who used the same medicine for all diseases. Sometimes the medicine would fit the disease with a most satisfactory result, but generally the result would be disastrous. The teacher has not the advantages of the doctor, since he cannot bury his mistakes; they live to condemn his ignorance! Of course the teacher is compelled to make his choice of method a strict one, limiting himself to one system, pieces, etc., as far as the doctor prescribes from these drugs whose effect is known to him, but it is still in knowing just what to give at the right time and knowing how to give it in the best and most acceptable fashion which brings results.

Certainly no teacher, however great his knowledge and skill could possibly bring results without the active cooperation of the person who was placed under his charge. The teacher must know how great the famous man he may be can only develop what the pupil possesses; he cannot create the stuff to start with. Neither can the teacher impress his ideas on his pupil if the pupil does not take them to heart and strive earnestly to acquire them. The teacher can only do five per cent of the work: the pupil *must* do the other ninety-five, and do it well; or the teacher's five per cent goes for naught.

Second: Two students decide to study with a certain famous teacher who has a highly refined control of dynamics and beauty of tone. Mr. A has a very light touch, but of very good quality. Mr. B is one of those enthusiastic young persons whose playing belongs in a boiler factory. Their instructor would certainly immediately start to teach A the value of a fortissimo, and insist on his acquiring it. He would just as certainly teach B what pianissimo means, showing him that quality of tone is just as important as quantity of tone. In the same way A and B would each become music teachers. Would it be proper for A to advertise that he teaches the famous—method, insisting indiscriminately that all his pupils should learn to play fortissimo, or for B to maintain that Mr. —— taught entirely pianissimo, and never said anything about a big fortissimo except to condemn it?

The teacher develops a pupil's weak points so that they may be strengthened and strives to make the strong points stronger. If a pupil does not possess enough originality of his own to evolve and formulate his own method when he begins to teach, he is a very poor teacher indeed, even if he had studied with the famous ——. Some extracts from letters of that most famous exponent of all methods, the Leschetizky school, fail to be of interest. Other great teachers are continually voicing the same sentiments. The letter from Leschetizky to Carl Stasny, and were written about 1890:

"I am personally against any fixed principle in instruction; every pupil must, in my opinion, be treated differently according to circumstances. Therefore, I could never come to a decision to publish a Piano School, since such a work would demand a definite line of work which would need to be logically followed. It would, however, above all things, to a correct beginning, which is the foundation made, since few beginners seek a teacher who understands the demands of a course of preparation for future study."

"My motto is that, without a good yes, a very good no, or printed method will be effective, and only he is a good teacher who can practically demonstrate every possibility to his pupils. Without these demonstrations, all technical studies are only dead, dry routines—Amen!"

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## How to Gain Power, Sweetness, Quality and Expression in Singing

By WILLIAM SHAKESPEARE

I HAVE been asked to write an article on Power and Sweetness.

These are certainly two essentials to which all singers must aspire. Let me say by saying that I consider Sweetness to mean touching quality and expression, soundness and gracefulness which appeal to us, as opposed to sounds which are harsh and repellent-hard and not sweet. With regard to Power my experience teaches me that it is dependent upon two factors: first, the size of the instrument and its capability of powerful vibration; (in other words, the freedom with which the voice sounds when the breath presses the vocal folds) and secondly, the right shape of the mouth in the mouth which helps a much to increase the tone of the vibrating vocal cords).

Third: Let him practice various vowel sounds, at first singly and afterwards joining them. Then practice the consonants, until both vowels and consonants become entirely free from any stiffness.

Fourth: Let a soft appearance at the eye, and a general expressiveness of the face accompany his exercises. With a soft expression of the eye and face a hard note cannot be sung.

Fifth: That of obtaining sweetness of sound is to insist on the soft facial expression. One may also assert that a hoarsely produced tone, be it throaty, whooey, nasal or a white silly tone, is invariably accompanied by a rigid condition of the jaw and upper lip, and must mar the pronunciation and expression. The cure then for these disorders of voice, tone, and expression is to require that every note sung should be accompanied by a freedom of the jaw (which should have a sensation of floating, as it were) and by an expressive state of the face and eyes.

## Never Despair

First, let him never despair! How many times in history have we not seen that from small even insignificant beginnings great things have developed? Have we not all heard of singers whose voices were unmanageable even harsh at first, but through the genius of the artist gradually became sweet in quality and touching in expression? Read the life of Jenny Lind. I read with interest the story of how she began. She was a dramatic genius with a wonderful *coloratura*, which meant a capacity for remarkable performance of scales and trills together with true sympathy and expression. I heard her sing the air *Jamero* from Mozart's opera *Il re pastore*. In this she sang a cadenza with a distinguished violinist; at the end her trill in thirds with the violin was in perfect accord with the instrument both as regards time and tone. Madame Jenny Lind, however, had worked for years with her voice which was hard and malleable, and sometimes drove her well nigh to despair. It was through her intellect and her continual practice, to which she devoted hours of thought and meditation, that she became as great in opera as in oratorio. If singers of the present day followed her example to what perfection they might attain!

What must the student do and how should he practice?

First: Let him practice breathing without singing. Let him breathe out slowly and silently, and at the same time *imagine* that he is singing. He will thus acquire the sensation of perfect looseness and balance of the vocal cords—and conscious control over the breath which he will voluntarily adopt when he sings.

Second: Let him practice starting the "Ah" thousands of times, until the sound commences in the centre of the note with the sensation of the open throat and the perfection of "Ah." Then let him extend his prac-

to two notes up and down the scale; then to six notes, eight notes and finally to the octave.



Let him practice swelling and diminishing a long note.

Third: Let him practice various vowel sounds, at first singly and afterwards joining them. Then practice the consonants, until both vowels and consonants become entirely free from any stiffness.

Fourth: Let a soft appearance at the eye, and a general expressiveness of the face accompany his exercises. With a soft expression of the eye and face a hard note cannot be sung.

Fifth: That of obtaining sweetness of sound is to insist on the soft facial expression. One may also assert that a hoarsely produced tone, be it throaty, whooey, nasal or a white silly tone, is invariably accompanied by a rigid condition of the jaw and upper lip, and must mar the pronunciation and expression. The cure then for these disorders of voice, tone, and expression is to require that every note sung should be accompanied by a freedom of the jaw (which should have a sensation of floating, as it were) and by an expressive state of the face and eyes.

## The Foundations of Right Practice

Let the student keep ever in mind the two foundations of right practice—(1) breath control, (2) unconscious action of the instrument in his throat. Let him finish each phrase with some breath to spare, singing more loudly than lovely; never higher than he can sing with expressive face and eyes, never quicker



WILLIAM SHAKESPEARE AT HIS ENGLISH HOME.

than with equal notes without jerkiness. By thus devoting much time to breath control, the joining of notes and the mastery of crescendo and diminuendo, he may now be on the lookout for the developments which invariably accompany conscientious study. I would suggest that he should give much earnest thought to these, which should reveal to him signs of his progress.

These developments are:—

First: The breath will increase in length, the chest will expand, the power of raising the shoulders when singing in the breath.

Second: Power of voice will be acquired, yet no sense of throat constriction will be experienced.

Third: The range of voice will be extended both upwards and downwards, while the terror of high notes will disappear.

Fourth: An unconscious freedom of scales will be felt, a sense of joining all the notes, yet keeping them distinct, thus leading to great freedom of runs and trills.

But let the singer be on his guard lest he reverse this order in his studies by striving to attain these developments before he has succeeded in laying the foundations of his art. In his overhaste to acquire a sense of breath, loudness of voice, high notes, etc., he cannot rightly execute, what does he sacrifice? What is the penalty for this? The loss of sweetness of sound, and the loss of expressiveness having changed to harshness—he cannot start unerringly, nor join, nor make crescendo and diminuendo, nor perform runs and trills. Later on, when attempting to sing in public instead of charming his audience by the loveliness of his voice and the truth of his expression, he is compelled to force upward the chest register, and this cannot be done without fixing the jaw and throat and narrowing the tone as well as to the pronunciation and expression. Watch the eye of the bad singer. Is it expressive of the sentiments of love, sympathy, sorrow, etc., or is it rigid in keeping with the unnatural strained tone so often heard?

The same remarks especially hold good with regard to a woman's voice. Unless she changes to her lovely head voice, E (the soprano), she will never attain the great voices as Madeline Medals and Adelina Patti, she forces up her medium voice, with rigid jaw, throat and tongue, and with agonized expression emits loud, discordant notes. We should hear these awful sounds as screams if the modern composers did not cover up the vocal defects of their singers by accompanying them with full orchestra.

## Developing the Small Voice

Can a small voice develop into a powerful one? Every voice when rightly trained doubles or trebles its force, but should not change its *quality*. Some smaller voices are much more beautiful than others which are more powerful by nature. We hear much now-a-days about dramatic singing. Indeed audiences are fond of shouting shrill and sharp notes that the silvery, mellifluous voice of touching quality would seem to be almost in danger of extinction. Yet this is not the case. Fortunately there are still good singers who do not force up the chest and medium tones, but intensify every note so that it may be heard over the largest hall or theatre with lovely expression. The great singer knows how to infuse the voice with breath pressure, and yet control the throat,—to sing every note with the throat balanced and open, the tongue ready to pronounce any vowel or consonant, so

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that a book of words is not necessary for the audience. Through the freedom of the face every emotion may be conveyed in touching accents whether the voice be large or small. An compelling sweetness like a halo distinguishes such a singer from those of rougher calibre.

The art of singing is the result of a school or system of exercises calculated to remove the obstacles between conception and execution and to build up a technique on which one can rely.

I would recapitulate:—  
The Foundations of the Art of Singing are two in number.

First: (A) How to take breath and (B) How to press it out slowly. (The act of slow exhalation is set in our endeavor to warm some object with the breath)

Second: How to sing to this controlled breath pressure.

## How the Old Singers Practiced

It may be interesting at this point to observe how the old singers practiced when a flat tone was used instead of a sharp. The singer would hold his breath by singing against a mirror or against the flame of a taper. If a note required too much pressure the command over the breath was lost—the mirror was unduly tarnished—or the flame unduly puffed. "Ah" was their pattern vowel, being the most difficult on account of the openness of the throat—the vowel which, by letting more breath out, demanded the greatest control. The perfect poise of the instrument on the controlled breath was found to bring about three important results to the singer.

FIRST RESULT. Uttering tuning. As we do not experience any sensation of consciously using the muscles in the throat, we can only judge of the result by listening. While the singer holds his breath he cannot control it springs unconsciously and instantaneously to the tuning we intended. The freedom of the instrument not being interfered with, it follows through our wishing it like any other act naturally performed. This uttering tuning is the first result of a right foundation.

SECOND RESULT. The throat spaces feel free, be unconscious and arrange themselves independently in the different positions prompted by the will, necessary for expression, the factors being freedom of tongue and soft palate, and freedom of lips.

THIRD RESULT. The complete freedom of the face and eyes which adapt themselves to those changes necessary to the expression of the emotions.

The artist can increase the intensity of his tone without necessarily increasing its volume, and can thus produce the softest effect. By his skill he can emit the soft note and cause it to travel as far as a loud note produced by the same power. This is the secret of memories of past life. He produces equally well the more powerful gradations without overstressing the boundary of noble and expressive singing. On the other hand an indifferent performer would scarcely venture on a soft effect, the absence of breath support would cause him to become inaudible and should he attempt to crescendo such a note the result would be throaty and unsatisfactory.

Let us compare Händel's *Messiah* and turn to No. 38, *How Beautiful Are the Feet*. An indifferent vocalist will find this lovely air rather high. What strength and expressiveness is required for the first note! The least rigidity of production will make it hard. In the third bar of the dots part we take:

happens through singing smoothly and staccato simultaneously, if I may so express myself, and this is above all things, almost impossible to express in words. I have often spoken to you about it, however, and given you examples. It depends upon the flexibility of the larynx and must be practiced. Therefore sing your exercises with voice more forward, so that the attack of each note may be improved and then the runs follow."

The manual used in the Paris Conservatoire we find: "The singer must read the poems. Poetry and romances will enrich his memory, kindle his imagination, and give expression to his feelings in the best mood, which is necessary in order to express the great dramatic passions to represent the character and thoughts of the persons of whom the romance and fiction speak, and whom he should imitate."

Let us recognize how every note springs into position of itself with unerring timing and joins any other note in a wondrous ease and unconsciously; how the vowels serve to express how the singer is able to express himself. Tos, born 1650, says: "Win every high note in softness," and Matheson, born 1681, "study all the notes, first piano then gradually louder."

The simple axiom of the old masters seems, first get the note rightly produced, then add force to this. *If singing—to describe it briefly—is the art of producing much sound with little breath, we could with equal truth say, that singing is nothing more than tuning with a loose tongue.*

## Exceptional Phrases for Different Voices

I feel that I can sincerely conclude this article without suggesting a few phrases which may be said to display the best notes of the different voices. It is assumed that few but trained artists can sustain these phrases with fulness and at the same time sweetness and sympathetic expression. The great artist never employs phrases that are accompanied by rigid production;

he could never sing them with the will and heart that the uninited on the contrary is obliged to rely on such, as he cannot sufficiently intensify his softer notes.

The calmness of the true artist is apparent in the case with which he sings and intensifies his phrases from pianissimo to fortissimo to the gratification of his audience, because no effort is apparent on the part of the singer, and to his own contentment, because he subconsciously abandons himself.

Let us compare again Händel's *Messiah* and turn to No. 38, *How Beautiful Are the Feet*. An indifferent vocalist will find this lovely air rather high. What strength and expressiveness is required for the first note! The least rigidity of production will make it hard. In the third bar of the dots part we take:

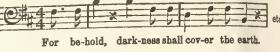
All hardness must be avoided and the very culmination of the art of singing must be revealed in the lovely attack and crescendo of:



What intensity of breath pressure is here required, and this without losing the feeling of comfort.

Let the bass singer turn to No. 10 in the same work

What calm dignity should be heard in the first measure!



What breath control and breath of phrasing is necessary for the long passage



and what dignity! Any rigidity of production would make the expression and intensity of this phrase impossible. How wonderfully Händel wrote for every kind of voice. He understood how to clothe each word with the appropriate note.

## Can't You Play?

By Samuel Rulon-Foster

How is it that, when you are asked to play before a company of persons, you get flustered, cannot see the notes, nor strike the right keys, and invariably wind up in a botch? Is it because you do not know the notes? Because you are naturally nervous? It cannot be blamed upon lack of preparation or placed in this position, you will fall down on a piece you are acquainted with, as well as a less familiar one. Your faculties seem to go back on you. People who are perfectly calm as a rule are sometimes apt to become nervous when playing in public.

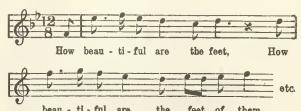
It is not so much a matter of lack of preparation as lack of faith—self-confidence. Back in the early fifties a party of settlers started from Ohio to make their way across the continent and find a home in the new country. The son drove the wagon train while the father rode about half a mile ahead to pick the trail. One winter morning the father found himself standing upon the bank of the Mississippi. The great river spread from shore to shore and the only possible way to get to the opposite side was to cross on the ice. But it did not look safe. This was the all-important question. Suppose he should get half way across and the sheet snap? He sat a long time troubled by fear and doubt before he could must up enough courage to make the attempt. Finally, he got off his horse, and leaving the animal to follow him, he got down on his hands and knees and started carefully to pick his way across. When he was half way over he heard behind him the sound of a joyful song and, stopping in his advance to look around, he saw his son driving that heavy wagon train over the ice toward him, singing at the top of his voice!

Suppose that makes you crawl with shaking limbs to your performance, while big John Jones comes along and takes his seat pretty much as he would at the ball game? Is it because you are not prepared or are naturally nervous? No! It's because you say, "I don't know whether I can or not!" John Jones says, "I can," and goes right ahead.

## Jenny Lind's Advice

Jenny Lind, the celebrated singer, in a letter to a pupil wrote:

"For a note is sounded the larynx must be prepared with a right position of the register in which the compass is affected high or low. Hence appears a certain sign, and when once a note is there one must leap lightly upon all the others upwards or downwards, so that no break is noticeable between the notes, and therefore the phrase receives its full value without interruption. For example, the notes A, C2, E3, must be so joined that they form a whole, this



Place the upper F in the head voice—how touching and sweet is the effect!

Let a contralto turn to No. 20 of the same work. It is usually commenced as follows:



Be careful not to begin rigidly or the sweetness and repose of the phrase will be lost. Two measures later sing with touching expression the D in

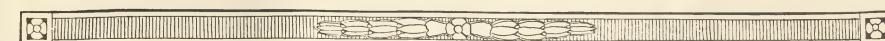


Let the tenor look at No. 2 of the same work. Comfort ye. What an opportunity in expressiveness and sostenuto is the first note



What then makes you crawl with shaking limbs to your performance, while big John Jones comes along and takes his seat pretty much as he would at the ball game? Is it because you are not prepared or are naturally nervous? No! It's because you say, "I don't know whether I can or not!" John Jones says, "I can," and goes right ahead.

## THE ETUDE



## The Matter of American Musical Atmosphere

By DR. HEINRICH PFITZNER

## Editorial

The following article is from a German-born pianist and composer, who has lived in America for some twenty years, and has been engaged in teaching in the East, West, North and South of this country, teaching independently as well as with conservatories, colleges and universities. Therefore he can not be said to be unfamiliar with musical conditions in the new world.

Dr. Pfitzner is a brother of Hans Pfitzner, one of the foremost living German masters of music, whose orchestral works are played by great organizations the world over. His father was a musical conductor and his musical connections in Germany have been of the best. Please note, however, that in speaking of our country he refers to it significantly as our country.

The Etude has always had an interested and progressive part in the propaganda for the furtherance of the musical interests in America, and has during the last three years of its existence published articles extolling our manifold musical advantages. It has consistently supported every well-meaning movement in this direction. It has very recently lent its aid to Mr. John C. Freund in his campaign in *Musical America* for more independence from European musical shackles.

Yet no American, with the spirit of fair play in which we take a pride, can be expected to pay more of our dollars than we do of our music, for Mr. Freund has shown by statistics that we put out over half a billion a year in music. There are more musical newspapers in America than in any other country of the world and our general periodicals devote an unusual amount of space to musical interests. Moreover, talking machines are repeating grand opera from coast to coast from morning to night and our people are becoming wonderfully well-informed upon music.

## Is This a Just Criticism?

to the attitude of the majority of those who have the control of musical institutions in this country. The country which is generally accepted as the one possessing musical atmosphere in the highest degree is Germany. The reason is easily comprehended. In Germany, music is generally considered a national treasure for what it is—not a mere pastime—not a mere luxury—but even a mere profession by means of which certain people can make a more or less profitable livelihood, music as an art of the greatest ideal significance, a medium for mental and ethical refinement and ennoblement, and therefore one of the most important factors of civilization, which must accordingly be treated as one of the great and necessary elements in life.

This remarkable circumstance has resulted from the co-operation of two factors: First, the great artists and educators of the country have for generations been permeated with the consciousness of their high ideal, their mission. This has developed a self-respect and a pride in their work which has given them the moral courage to enforce a corresponding respect for their art and their office from others. They have preserved an attitude which has taught the people that they were not inferior to any other nation, neither money-makers, nor the bearers of an exalted mission.

Secondly, the people of Germany are on the whole both capable and willing to learn this lesson, because it is a very commendable trait of German character that they are agreeably free from that misleading self-sufficiency which forbids others "to look up to anybody with respect." Therefore the average German is willing and glad to confess his ignorance of music which he does not know or understand. The truth of this statement is proven by the attitude of the people in regard to anything relating to music. The relations between the

teacher and the pupil and his parents, the spirit in which music schools and musical institutions of every kind are conducted, the exemplary behavior of concert audiences not only in the large cities but in very tiny centers, as well as the fact that prominent artists are received at court and have been in close personal friendship with the princes and rulers of the states of the Empire, while the Reichstag (which corresponds to our Congress) frequently has matters of musical interest brought up before it for intelligent discussion in relation to the welfare and progress of the State.

## Deep Respect for Music

One must not be led to think that anybody in Germany would be despised or ridiculed for having no musical talent or education. But, one cannot make one's self more ridiculous or contemptible than by showing a *lack* of respect for music. Whoever (or whatever the station of) the person, one is at least expected to know that music is something to be regarded seriously, even if one does not know why. The individual who looks upon music as a mere pastime, a luxury or as a money-making business, is just as much a fool as for all a low vulgarian.

To cite a few characteristic instances let us take General von Hindenburg, one of the heroes of the present war. Once upon a time he went to attend a Gala Concert. The concert was given in Hanover, where he resided as commander of the Hanoverian Army Corps. Notwithstanding the fact that he was especially busy at the time planning maneuvers, which made it impossible for him to attend the concert, it is significant that he took the time to excuse himself in such a modest manner that his refusal was a compliment to music. After reluctantly stating that he was kept away by stress

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of work, he added that his presence at the concert would be of little importance, as he was only a soldier, upon whom such the beauty of the music would be lost. Bismarck at once fully confessed that he was unmusical and indeed knew nothing about music, but he invariably added his regret that he was lacking in musical capacity. That he had tried to get acquainted with good music, in spite of his candid confession, is proven by the curious fact that he often asked one of his secretaries, who played the piano quite well, to play Beethoven sonatas for him and assist him in developing a better understanding of the art which he could not comprehend but which he respected deeply.

The most touching example, however, is that of old Emperor Wilhelm I, called the Great. Although absolutely unusual and ignorant in musical matters, he not only paid every attention to great artists who came to Berlin, even inviting them to Court, but he also personally attended, at regular intervals, grand opera and important concerts "to observe good manners" as he put it.

### Serious Interest the Basis of Musical Atmosphere

This remarkable spirit pervades all classes of the population. The majority of the people, that is, the bulk of the trading and working classes, have, of course, no conception of the metaphysical significance of music, but they know that the educated classes have respect for it, and having the good sense and frank modesty to realize that the educated people have more to say than those uneducated people, they conclude that it is the proper thing to have respect for music anyway.

This spirit is the basis of musical atmosphere, widespread and deep respect for music and musicians. If you respect a thing you consider it seriously. If you consider a subject seriously you

are at once led to investigate it. Investigation leads to understanding and learning. Understanding paves the way to intelligent appreciation and love of ideals.

With these attributes one is compelled to move and save the advancement of the art. Therefore among the better situated classes in Germany, it is considered the decent thing to join some musical organization, to contribute to worthy musical enterprises, to give one's time and money to the development of musical education, and to help needy and talented artists and music students. This is regarded as the simple duty of any who expects to be called a person of culture—the best service for the claim to that title; simply because music is one of the very highest powers of civilization.

It is true to grasp the larger meaning of this attitude. One does not devote oneself to music and musicians so that any music student, artist, or organization may be fostered, but for the betterment of mankind in the deepest sense. The progress of musical civilization is of the highest importance insofar as it means the spread of ethical and mental refinement and enlightenment. Every body should be glad and proud to contribute to such a great cause.

### We Lack the Proper Spirit?

Is the spirit prevailing in Germany, and this is what our own country lacks? It does not lack talent or even genius (think of Mahler), but it does not lack artists, teachers, schools or any of the other institutions of learning connected with music. As we have said, we have all these advantages, including symphony orchestras and grand opera companies second to none in the world. In short, there is plenty of musical life already in America, but there is no musical atmosphere: The spirit, which implies respect for music from the

### The Duty of Every American Musician and Music Lover

Therefore, it is the duty of every American musician and music-lover to work against that spirit of self-sufficiency, by fostering the respect for music among the public as an extent that those who cannot be really converted will at least be afraid to utter their compromising opinions or show their lack of respect for music. Nothing appeals so strongly to the primitive mind as the "power of the majority."

Let us, therefore, hope that those of us who love music will do their duty and do all that must be done to establish the proper respect for music as a national tradition, because then, and only then, will we have a real musical atmosphere.

## Practical Ideas in a Nutshell

### Thought Kernels from Busy Teachers Everywhere

#### The Sharpest Hand

Confusion so often arises among pupils as to the position of the sharp and flat; they so frequently play a sharp for a flat, or a flat for a sharp. One day I chanced to ask my class, "Which is your quickest, sharpest hand?" With one voice they answered, "the right." Then said I, "Always look for your sharp to your right, then of course the flat to left." After this was no more confusion. M. E. F.

#### One Hand Ahead of the Other

A correspondent in a number of THE ETUDE mentioned a difficulty experienced with pupils who progress very slowly, the reasons being in nearly every case insufficient amount of practice or the wrong kind of practice. I have always found it good to have such a pupil practice in my recital room or my studio for about twenty or thirty minutes every day for a week. These results shown easily pay the teacher for the trouble taken, and besides the child learns a more systematic way of practicing. R. D. B.

#### Practice in the Studio

Every teacher has a few pupils who progress very slowly, the reasons being in nearly every case insufficient amount of practice or the wrong kind of practice. I have always found it good to have such a pupil practice in my recital room or my studio for about twenty or thirty minutes every day for a week. These results shown easily pay the teacher for the trouble taken, and besides the child learns a more systematic way of practicing.

#### Concentration Lesson

The great trouble with young students is lack of power to concentrate. To remedy this I have adopted a plan which is working out wonderfully. When a pupil fails to concentrate easily, I give him a special "concentration" lesson. I have a small party that he seems to find difficult. During the entire review I endeavor to keep his mind to this one thought exclusively. An alert mind will follow this idea in practice and obtain results. H. C.

#### Programs Compared

Each year I have printed programs for my public recitals. The programs are saved and the next year, as the pupils appear in public, a comparison is made in the programs, and we note in this way an advancement and take pride in the fact that the student is able to interpret better compositions each year. D. T. D.

#### The Musical Alphabet and its Relation to the Keyboard

During the first lessons it is hard for a child to understand that our musical alphabet ends at G—they always want to go on with H, I, J, etc. Showing that our musical alphabet is C, D, E, F, G, A, B, we find middle C and place a card between the B and C, then repeat this between every B and C on the keyboard. Thus, when we name the keyboard division "houses" then we name the people in each house C, D, E, F, G, A, B, and thus the child understands how our musical alphabet is repeated over seven times on the keyboard with an A and B below, and a G on top. M. M. M., Minnesota.

#### How to Make Reviewing Interesting

All teachers realize the necessity of review work with their pupils. Try as we will to teach each new point thoroughly, there always remains the reviewing process, or much of importance is apparently lost.

Here is a way I have been using this month with my younger pupils that has made the review work a real pleasure for teacher and pupils.

I select a student or piece that several of the same grade pupils are studying, check tell them that the piece in question is to have a party and that I want them to write the names of the guests present. For instance Mrs. Treble Clef, Mr. Bass Clef, Mr. Phras, and if andante is Miss Slowly, etc. I keep each paper and then the pupils see them and find who had the largest number of guests to their party. Each pupil tries to write everything that is to be said about the piece so as to be the one whose party was the most successful. If I find by comparing papers that one pupil has not thought of another will. Thus they learn to notice everything about a selection before attempting to play it. D. T. N.

(Henceforward THE ETUDE will consider ideas for this department to be published at our usual rates.)

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"PLAY small things absolutely perfectly before attempting the large ones."

"Think twice and play once."

"Ohne Kunst, Kein Leben, Ohne Leben, Keine Kunst—Without art there is no life, without life there is no art."

"Conducting is not difficult. It is harder to play six measures well on the piano than it is to conduct the whole of the Ninth Symphony of Beethoven."

"We learn much from the disagreeable things critics say, for they make us think, whereas the good things only make us glad."

Leschetizky early gave up his career as a concert pianist. When he was once persuaded to break his rule not to appear in public, he performed some of his own works in London. After the concert he inquired anxiously of a few intimate friends around him, "Oh, children, have I played badly—oh, tell me, have I played badly?"

"I have thought over these things all my life, but if you can find better ways than mine I will adopt them—yes, and I will take two lessons of you and give you a thorough education."

"Artists say too much about the instruments they have to use. It is hard to find the tools unresponsive or uncertain, but do not accustom yourself to a first-rate piano. If you do, it will lead you to think you are responsible for the beautiful sounds that come out of it; whereas very likely it is but its natural tone-independent of your skill. At home you think that a lovely touch I have." Then you come to me. You are shamed, and say it is the fault of my piano. It is not my piano at all. It is you. Your hand is not under control, you have not learnt the principles of things. If you really know how to produce a certain effect—and produce it as the result of your knowledge—not of your piano—you can face almost any instrument with a clear conscience. If you leave anything to chance, you will be the first to feel it—your audience will be the second. A good pianist should be able to make any passable instrument sound well, for his knowledge will be so accurate that he can calculate to a very fine point how much he must allow for the difference and quality of touch."

"Teach yourself to make a rallentando evenly by watching the drops of water cease as you turn off the tap."

"A player with an unbalanced rhythm reminds me of an intoxicated man who cannot walk straight."

"Your fingers are like capering horses, spirited and willing, but ignorant of where to go without a guide. Put on your bridle and curb them in till they learn to obey you, or they will not serve you well."

"If you are going to play a scale, place your hand in readiness on the keyboard in the same position as you would if you were going to write a letter—or to take a pinch of snuff."

"The bystander ought to know by the attitude of your hand what chord you are going to play before you play it, for each chord has its own physiognomy."

"If you play wrong notes, either you do not know where the note is or what the note is."

"If there is anything you cannot do after a fair trial, either there is something the matter with your hand or with the way you practice."

#### THE PASSING OF A MASTER TEACHER

*With the death of Theodor Leschetizky, on November 17, 1915, in Dresden, the world loses one of the greatest teachers of pianoforte of all time. Born near 1830 in Odessa, in Austrian Poland, he early attracted attention through his brilliant playing. He was a pupil of his father and of Sechter. In 1852 he went to Petrograd where he became Professor of the Pianoforte at the conservatory—continuing in that position for twenty-six years. He then went to Vienna where he has since resided. As a pianist, Leschetizky was a master of both piano and organ, and he has written some very interesting pieces for the piano.*

*He died exactly what it is you want to do in the first place that has to be done; you play it. Stop and think if you played it the way you meant to do; then only, if sure of this, go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."*

"Decide exactly what it is you want to do in the first place that has to be done; you play it. Stop and think if you played it the way you meant to do; then only, if sure of this, go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."

"To make an effective accelerando you must glide into rapidity as steadily as a train increases its speed when steaming out of a station."

"If your wrists are weak, go and roll the grass in the garden."

"If you want to develop strength and sensitiveness in the tips of your fingers, use them in everyday life. For instance, when you go out for a walk, hold your umbrella with the tips instead of the palm of your hand."

"Practice your technical exercises on a cushion or upon a table sometimes. You do not always need the piano to strengthen your muscles."

"How many come to me and say, 'I practice seven hours a day' in an exasperated tone, as though practice were sure to follow such a statement. As I say so often at the lessons, piano study is very similar to cooking."

"A good cook tastes the cooking every few minutes to see whether it is progressing properly; just so a piano student who knows how to study makes pauses constantly in his playing to hear if the passage just played corresponded to the effect desired, for it is only during these pauses that one can listen properly."

"When I eat a sandwich of tomato sauce I wonder which is the one I eat the one or the other. Some there are who make concoctions which are neither one thing nor another—and do not satisfy anybody when they come on the table."

"This continual playing of a piece over and over again is not what I call study. When I want to learn a new piece I do not keep the notes in front of me on the music-rack; I throw them over this top of the piano, so that I have to get up every time to look at them. After the piece is learned I am satisfied as well in mind I sit down at the instrument and try to reproduce it—notes, touch, pedaling and all."

"It is well to begin the study period in the morning, with a few technical exercises—enough to get the hands into good playing condition. Afterward, alternate technical pieces, so that the mind remains fresh, which is not the case when one works constantly at one or the other. In practicing exercises for strengthening the fingers one must not interrupt the work until the hand begins to feel the strain."

"Of course, in the beginning I have a method. A knowledge of correct hand position and of the many different qualities of touch which I use and which before one can go very far in piano playing must have acquired an unyielding firmness and the wrist, at the same time. Besides this, there are the rules for singing, which apply to melody playing on the piano to just as great an extent as to melody singing in the voice. The natural accents must be properly placed and long notes must be sustained in order to sustain tone on the piano. All these things a good preparatory teacher can give as well as I, and for this reason I require my pupils to go first to an assistant, to the saving of both their time and money. Of course, the assistants are responsible to me."

"After pupils have once gotten this foundation they branch off in every direction; each has his peculiarities and idiosyncrasies and for all any more; the teaching must become individualized. The enforcement of strict rules cannot help but insist upon. It is just as in law. Not everyone who kills his fellow-man is hanged or guillotined or electrocuted."

"There are always exceptions. Often circumstances arise which cause justice to yield, and just as we would not endure a dry, soulless justice, how much more reason there is that we should not have a dry, soulless art. There are many otherwise excellent pianists who play so however—exactly according to rule."

"There is too much banal piano-playing nowadays. I do not find that the art has developed in any way



## The Wisdom of Leschetizky

Statements from His Personal Expressions on Pianoforte Playing

"Teach yourself to make a rallentando evenly by watching the drops of water cease as you turn off the tap."

"A player with an unbalanced rhythm reminds me of an intoxicated man who cannot walk straight."

"Your fingers are like capering horses, spirited and willing, but ignorant of where to go without a guide. Put on your bridle and curb them in till they learn to obey you, or they will not serve you well."

"If you are going to play a scale, place your hand in readiness on the keyboard in the same position as you would if you were going to write a letter—or to take a pinch of snuff."

"The bystander ought to know by the attitude of your hand what chord you are going to play before you play it, for each chord has its own physiognomy."

"If you play wrong notes, either you do not know where the note is or what the note is."

"If there is anything you cannot do after a fair trial, either there is something the matter with your hand or with the way you practice."

#### THE PASSING OF A MASTER TEACHER

*With the death of Theodor Leschetizky, on November 17, 1915, in Dresden, the world loses one of the greatest teachers of pianoforte of all time. Born near 1830 in Odessa, in Austrian Poland, he early attracted attention through his brilliant playing. He was a pupil of his father and of Sechter. In 1852 he went to Petrograd where he became Professor of the Pianoforte at the conservatory—continuing in that position for twenty-six years. He then went to Vienna where he has since resided. As a pianist, Leschetizky was a master of both piano and organ, and he has written some very interesting pieces for the piano.*

*He died exactly what it is you want to do in the first place that has to be done; you play it. Stop and think if you played it the way you meant to do; then only, if sure of this, go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."*

"Decide exactly what it is you want to do in the first place that has to be done; you play it. Stop and think if you played it the way you meant to do; then only, if sure of this, go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."

"To make an effective accelerando you must glide into rapidity as steadily as a train increases its speed when steaming out of a station."

## THE ETUDE

since the days of Rubinstein. No one plays to-day as he did!

"As for technical development, have the Alkan etudes or the *Don Juan Fantasy* grown any easier with time? The quantity of piano-playing has increased, yes, more strife for a great technician; but as for the quality I do not see any improvement. Programmatic music is terribly too long and too stereotyped. Let us hear of the things of art. What great pianist is there who loves the works of composers? They are all afraid of the critics. Even Paderewski doesn't have the courage to play more than a few of his own compositions."

"I prefer Czerny because he writes in a more fluent-pianistic style than any of the others. One must learn how to walk straight before one attempts gymnastics. Clementi, Cramer and Kullak are always putting obstacles in the way in their etudes. All at once there comes a clumsy point in a passage which gives you the same sort of feeling as when you get your walking-stick stuck between your legs."

"In Czerny, however, one has clear roads; there are no complications in the figures. If I were to get up now and walk toward the door you see I would have trouble, for there is a stool in the way. If I were a clown from the circus I would probably jump over it; as I am not I shall have to go around it to get out of the room. In Czerny there is never any stool in the way!"

"One must play Beethoven with feeling, with warmth. Beethoven himself hated this so-called 'classical' piano-playing which so many pianists affect. That was no pleasure to him. He wanted what he wrote more expression signs in his compositions than any one else has ever done—and changed them more often!"

"These things I had from his own pupil, Czerny. There was once a critic in Berlin who heard what was to him a new cadenza to one of the Beethoven concertos. In his critique of the concert he took especial pains to load the cadenza with all sorts of abuse, declaring it absolutely unsuited to the style of the concerto. The next day he discovered that the cadenza was by Beethoven himself!"

### Have I Musical Talent?

By Wilbur Follett Under

The following series of questions were sent in the form of a circular letter to the writer's pupils. The object was to find out which were the most talented (which could be determined without the aid of any question), but to learn the particular failings of each pupil, and to inspire each pupil to study himself. By discovering their own weak points they might be tempted to strengthen them. New talents might be developed, and being discovered might be further developed.

Any one who questions his own claim to have musical talent can discover the truth of the matter by answering honestly "yes" or "no" to the following question. If the "yes" have it there is no room for further doubt.

1. Can you read at eight easily and quickly?.....  
2. Can you remember without effort?.....  
3. Can you "carry a tune"? Tell me one note from another? Sing a simple melody (not necessarily with good tone).....

4. Can you sing, or play any instrument other than piano?.....

5. Do you enjoy playing for people?.....

6. Do you honestly prefer good music to ragtime or "popular" music?.....

7. Can you play anything by ear after having heard it once?.....

8. Have you any desire to improvise or compose?.....

9. Do you read regularly any musical magazine?.....

10. In reading the daily or Sunday papers, do you look eagerly for the musical page or column?.....

11. Would you rather practice than eat? Rather take a lesson than go to the "movies"? Rather attend a concert than a baseball game?.....

12. Can you recognize the faces of eminent musicians in pictures?.....

13. Are you familiar with general musical matters?.....

14. Is MUSIC uppermost in your mind, day and night? In other words, are you ENTHUSIASTIC about your work?.....

15. Are you willing to strive to better yourself, and do you earnestly desire above anything else to become a really fine musician?.....

### Use of the Pedal for Legato Chords

By Edward Ellsworth Hipsher

While some of the most charming effects, possible on the piano, are obtained by clear part-playing with the fingers alone, there are times when the sustaining pedal adds much to the richness of this harmony, by the sympathetic vibrations it allows to develop on the strings unstruck. At the same time, to secure a good legato effect with chords distant from each other on the keyboard, is quite impossible except as we rely on the good will of fate to sustain them. Let us leave to the organist his ordinary service of sustaining a low bass note while the hand is free to move about and center our thoughts on the value of the pedal in playing connected harmonies.

In the first place, the ear must have careful training by practice and experiment, till it is able to detect any deficiencies in the work of the hands and feet. It must notice at once if two successive chords are linked together without lifting the hands or resorting to the use of the pedal; but there are numerous other phrases where you will soon appreciate the value of the pedal as a servant in developing much of their possible beauty.

### Musicians and

### Good Behavior

CARL MERZ, in his fascinating volume, *Music and Culture*, discusses the effect of music on the character in us all. He is both interesting and instructive in his comments on the musicians who have studied their art and its effects," he says, "I claim for it refining influences. No doubt you will accept this as truth, yet you cannot fail to say, behold the passions of musicians, the petty rivalry and jealousy that are displayed among them; are not these also the effects of music?" No, they are not. They are the outcome of defective education, not the result of a defective education. Having given them too much time to music, having enjoyed and studied the art only from its emotional side, they neglect the cultivation of the mind and the development of character, hence those defects among the little as well as the great musicians, which are so offensive in our sight.

"A father and his daughter once visited me the object of the call being a consultation with regard to the latter's course of education. There was a radical difference of opinion between the two, and I was told that the daughter was to be given the education she desired to devote herself exclusively to music, having enjoyed and studied the art only from its emotional side, they neglect the cultivation of the mind and the development of character, hence those defects among the little as well as the great musicians, which are so offensive in our sight.

"Moreover, musicians of prominence are too often flattered, and to stand an example, what little strength of character these persons are known to have destroyed. Let us also bear in mind that great musicians are as shining lights, and in our foolish adoration, we often fail to condemn them for improper acts. There is no reason why genius should be allowed to overstep the bounds of good breeding, and if public condemnation were to follow swiftly, even the most

the sounds in his ears of cries in the streets." An autograph of his hastily jotted down on a loose sheet of paper, together with the addresses of friends and other memoranda, has preserved to us the cry of an itinerant match-seller:



At the top of the page is written: John Shaw, near a brandy shop, St. Giles's in the Tyburn Road, sells matches about! This interesting fragment is now in the Fitzwilliam Museum in Cambridge."

### Wrong Enthusiasm

By Theodore Sterns

You are naturally nervous, a beginning like this may entirely ruin your whole performance. Start in plenty of time to meet your appointment. Wait a few extra minutes at your disposal so you can pause, think, and quiet your nerves before entering the lesson room.

If you are invited to a party or a box seat at the theater you will probably take lots of pains to arrive looking and feeling your best. Lessons are a great deal more valuable, and, besides, they cost you real money. Take a chance at preparing yourself physically before you start in and do not land in on your teacher like a young whirlwind.

## THE ETUDE

### Gloria's Great Chance

By EVERETT J. FOWLER

[Editor's Note.—Following is the concluding section of the musical Christmas story commenced in the last issue of THE ETUDE. The synopsis given below will make the following instalment enjoyable for those who may not have read the first section.]

#### Synopsis

*Gloria Rodwell, the daughter of an American father of a good mid-west family and of a Brazilian mother of aristocratic Spanish ancestry, finds her emotional soul "freeling to sing." On a Christmas Sunday morning Gloria is singing in the choir. During the pastor's long benediction one of the oboe pipes in the organ commences to squeak. Gloria is about to cover her ears, but her mother and uncle are surprised to see her sing louder. Her Aunt Uncle and her Aunt tell her that she must go away. Gloria delights in this when she learns that is to go to the great city to have her voice trained. Once in the metropolis she studies with a famous teacher for three years. She is offered a place in a famous opera house only to find that she still lacks the kind of operatic experience to entitle her to enter the ranks of the principal singers. The impresario advises her to go to Italy for further study, but this Gloria cannot do as she is resourceless. Her Aunt Uncle tells her to go to the troupe of her home town would mean her artistic death. Fortunately her landlord of her boarding house takes a warm-hearted interest in the young singer and offers to help her. On the way to Italy her landlord boards her on a train to an Italian restaurant for dinner. There the party encounters Enrico Caffierello who plays piano in the restaurant. When most of the party leave, Caffierello and the violinist who plays with him start in upon a selection from Carmen. Gloria's friends induce her to sing. Maestro Caffierello is at once interested in her voice and offers her a position in the troupe in Carmen. The proprietor of the restaurant discharges Caffierello for "boiling" the patrons. Mrs. Hartley comes to the restaurant manager and offers to harbor him in her home until he can get started in his chosen profession of teaching. In the meantime Gloria, anxious to earn her own way has joined the chorus of the opera.*

One month after the Maestro had sealed himself at the liberal table of Mrs. Hartley he had not one pupil but seven. The others paid him at the rate of one dollar a week, four dollars a week, or four dollars a week and a half. He had earned in the restaurant. At once he commenced to pay back his indebtedness to Mrs. Hartley. In two weeks more he had added several children from the neighborhood to his list and Mrs. Hartley began to get an income from the use of her parlor as a studio.

Every morning at ten Gloria had her lessons, and every evening at nine she had her private lessons, and relatives to derive her voice. Then, for the time being, Mrs. Hartley's parlor became the stage of an opera house. A row of jardinières became the footlights, while screens served as portmanteaus on each side of the stage. Chairs became the wings and at the back the folding door which led into Mrs. Hartley's private room became the entrance to the Plaza del Toreo. The sessions were invariably attended by Mrs. Hartley's person. Gloria sang in whatever role she came in the capacity of chapter or of audience. At the end of each number she would applaud loudly to the great delight of the teacher. She was particularly fond of the Carmen "Habenera" and was pleased when Caffierello rehearsed it many times.

He seated himself at the piano and played with his left hand, while he conducted with the forefinger of his right hand.

"Now, don't forget—watch my finger—it is most important. You see in me the conductor beating the time. Now listen, the tenors are singing,

*Carmen dis-nous quel jour*

*Tu nous aimeras.*

Take a chance at preparing yourself physically before you start in and do not land in on your teacher like a young whirlwind.

then on the second beat of the next measure, watch now just after my finger goes down you sing,

*Quand je vous ai pas.*

"But, signorina, signorina, not that way. Carmen is making fun of me. Look at her arms over there is Don José. Look at him and toss your head and all at him. Now again—Ah, Molti banchi e tanti. Listen. It is the *Ilabanaera*—your first song in the opera. It is the song that will make you Carmen. If they like these songs then you are at once a prima donna?"

Caffierello played the captivating Spanish rhythm and Gloria commenced to sing. In a moment he had joined the chorus at the opera were young women of noble families. They had to that to hold their voices when they sang. Many of whom could have parthenized through lack of sleep in their sleep, as indeed it seemed that many of them did. The American girl's kept very much to themselves. With Gloria it was different—her Latin blood gave her a warm sympathy with the emotional enthusiasm of the Italian singers and the thoroughness of the German choirs won the admiration and friendship of the American singer. Before long she was the comrade of all and they knew that Gloria was a good friend to have. It was Gloria who represented both the women and the men when there were difficulties to be adjusted and the management turned in her seen.

Gloria was the reason the chorus singers away from two ugly strikes.

Now and then between the acts she would sing in her dressing room. Once the American coloratura of the company, Mme. Ellen Wyndham, had stopped at the door to listen and once the great Bellonini herself halted a few seconds to overhear the new bird voice in the operatic aviary. Before the month had passed every one of the army behind her was the American singer with the blood of old Castile in her veins. Even Mme. Wyndham and Mme. Bellonini forgot their time-old jealousy as Gloria set the whole company in a roar one morning showing off "the basso profondo" he had tried to sing "in dieciso" Hagen Hagen" while he was in his cups one night. Wyndham winked at Bellonini and Bellonini winked at Wyndham, and both knew that they were to have a future rival.

Every night Mrs. Hartley and Maestro Caffierello waited at the stage door for Gloria's appearance. Once in a riot of excitement she had been seen aloft on an evening when Gloria was preparing to act as one of the pages in *Lohengrin*. Caffierello had sent her a bunch of violets, purchased from a street hawker, with the rather misleading legend:

"Congratulation! This is the beginning of the end. Yours always,

"Enrico."

After the opera there was a session at Mardon's, in which every one who lodged under Mrs. Hartley's roof assured Gloria that they had always known that success was coming to her. But Gloria was not spoilt by her tiny opportunity. She had something more practical on her mind.

The next day was Christmas, and the management had given the chorus permission to hold a Christmas party after the Christmas Eve performance. There was to be a huge Christmas tree with Christmas presents for every one, and Marionie was to bring ice cream and cakes and Gloria was to superintend the whole thing. More than that, there were presents to go to all the opera children, nearly sixty of them. Gloria and two other girls were to give them out on Christmas morning to all—but little Elsa Habermehl, crippled daughter of the flushed Austrian, who sat in a basket chair,

Mrs. Hartley and the Maestro insisted upon accompanying Gloria to the house of Habermehl on the day before the great festival. Habermehl was a widower, and his means, long since reduced by many doctor's



GLORIA SANG AND DANCED UNTIL THE LITTLE INVALID SCREAMED IN DELIGHT.



## THE ETUDE

## Educational Notes on ETUDE Music

By PRESTON WARE OREM

## NOCTURNE, OF. 9, No. 2—F. CHOPIN.

The Three Nocturnes, Op. 9, were written in January 1832. Of the number 2 in E Flat is by far the most popular. In fact it is one of the most popular of all of Chopin's Nocturnes. The form as used by Chopin was practically invented by John Field, but it was both embodied and idealized by Chopin. For the student, Op. 9, No. 2 is probably the best one with which to begin the study of the nocturne. It presents but few technical difficulties and yet it requires an extreme finish in performance and a tender and expressive style. Grade 5.

## HEART'S MESSAGE—F. C. HAYES.

*Heart's Message* is an imposing drawing-room piece with an expressive theme and considerable elaboration of treatment. At the beginning the principal theme should be given out in a smooth, full and organ-like manner. In the first variation the chords in arpeggio, with the hands crossing, should not be hurried. They should be played with an upward sweep in the style of a harp. The introduction before the following variations should be played with a dash and power to the preceding. In the next variation, in the style of Gottschalk, the chords should be brought out full and strong with the ornamental passages very light. Grade 5.

## BY THE FIRESIDE—G. N. BENSON.

*By the Fireside* is a melodious drawing-room piece of intermediate grade with abundant opportunity for the practice of various touches. The chords in repeated notes in the latter portion should be played with a light flexible wrist. In the remainder of the piece the singing touch should be used. Grade 4.

## HOLIDAY PLEASURES—T. LIEURANCE.

Mr. Lieurance has written a number of waltzes in the past which have been much admired, but we are inclined to like this number the best of all. It is brilliant, lying well under the hands, and the themes are also original and well contrasted. It should be taken at a more rapid rate of speed than a waltz intended for dancing.

## FRANK HOWARD WARNER.

FRANK HOWARD WARNER was born January 24, 1875, in Springfield, Mass., where his musical opportunities were limited. The family was musical, however, and he commenced to study the reed organ at the age of seven. When he was a boy old-time various musical friends helped him with piano lessons, and even lessons in harmony so that he was much encouraged, and commenced to compose. He had better tuition at the age of thirteen, when he received lessons from the head of the music department at school. In 1892 he became a music clerk in Springfield, Mass., and later became a music teacher, but eventually was persuaded to "take a chance" in New York. An exceedingly slim chance it appeared to be for many weary months, but his determination held good despite a not infrequent bread and sugar diet. Good friends helped him, and many of all kinds interested him so much at last he was able to take lessons from a really first class teacher. He also took courage to compose again, finally producing works that attracted attention. He is now a successful teacher and composer.

Mr. Warner's *Nocturne* in D Flat is a refined composition in semi-classic style. The principal theme is original both from the melodic and the rhythmic standpoint, and the harmonic scheme is well carried out. In the after part of the middle section due attention must be paid to the leading of the several inner voices. Grade 5. This composition was awarded second prize in Class I of the recent contest.



FRANK HOWARD WARNER

## HORACE CLARK

BORN in Independence, Texas, Horace Clark was fortunate in having a father who believed that music should be as important as reading, writing and the three R's. His young learning to sing at eight early in life. One day his father, who was president of a woman's college, discovered him picking out a tune on the piano, so he was forthwith taught piano. "Good piano playing in those days was rare," says Mr. Clark, "so I suffered in after-life from faulty technique. Some years later I came under the tutelage of Mrs. L. P. Grunwald, the grandmother of Olga Samaroff-Stokowski, the noted pianist. I had to begin all over again." About this time his eyesight became affected and for five years he spent most of his life in a darkened room. When about eighteen he had the courage to travel to Boston, where he won a scholarship in piano playing at the New England Conservatory. Mr. Clark finally decided to become a music teacher. Studied in Chicago, New York and Berlin followed and finally he settled in Texas. Several of his compositions have become widely known and deservedly popular.



HORACE CLARK

## IRÉNÉE BERGÉ

ONE of the younger school of French composers, Irénée Bergé, already been very successful. In Paris he studied composition intensively for eight years with Dubois and Massenet, both of whom held his ability in high esteem. His ability won him many prizes, and in Paris he has published numerous works. His compositions include a number of operas and symphonies, besides sacred cantatas and other religious works. He has been for some ten years in this country, mostly in New York, and is a composer who is surely destined to meet the success he merits. "I have received your works," wrote Massenet to his former pupil in 1909. "I have read them. You are a master, my dear friend; yes, you are with power and melody that are rare. And what sentiments in these works! It is beautiful. The voice, too, is admirably treated. I do not know of any one who could realize as you do, such music, at the same time, modern, classical and sincere!" High praise this, from one of the greatest of French composers.



IRÉNÉE BERGÉ

*Valse de Concert* is an extremely brilliant idealized waltz movement of the modern type. The composer has omitted any metronome marking as he says himself that "the faster this waltz is played the better." This gives an excellent interpretation of the piece. The various running passages will require a crisp, almost non-legato touch, while the various slonge-like passages will require a "clinging" legato. Grade 6. This composition was awarded the first prize in Class III of the recent contest.

## THE ETUDE

## HOLIDAY PLEASURES

## VALSE CAPRICE

THURLOW LIEURANCE

## Allegretto M. M. J.=72

## THE ETUDE

**TRIO** *Moderato*

*mf dolce.*

*D.C.*

## FLYING ARROW

**TARANTELLA**

CARL WILHELM KERN

**Presto M.M. = 144**

*mf*

*f*

*sff* *Fine* *mf*

## THE ETUDE

*p delicatemente*

*cresc.*

*ff*

*D.C.*

## DANCE AND PLAY

## WALTZ

PIERRE RENARD

**Tempo di Valse M.M. = 144**

*animato*

## TRIO

*Fine* *p*

*f* *D.C.*

## NOCTURNE

N° 2.

*Andante.* ♩ = 132.F. CHOPIN, Op. 9, No. 2  
Revised by C. Mikuli

*espress. dolce.*

*cresc.*

**Tempo I.**

*poco ritard.*

*poco rall.*

*come sopra*

*poco ritard.*

**Tempo I.**

*poco rall.*

*pp*

*poco rubato*

*sempre pp*

*dolcissimo*

*con forza*

*stretto*

*ff senza tempo*

*cresc.*

*dimm.*

*rallent. smorz.*

**Tempo I.**

## THE ETUDE

## BY THE FIRESIDE

Moderato con espressione M.M. = 54

G.N. BENSON

Moderato con espressione M.M. = 54

G.N. BENSON

**TRIO**

\* From here go back to § and play to Fine; then play Trio.

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## THE ETUDE

MEYERBEER  
"DINORAH"

PAUL LAWSON

Allegro M.M. = 144

"Shadow Song"

Light flitting shadow companion

Fine

guy, Go not a-way, No, no, no! I love thee, Fair-y or vis-ion air-y Go not a-way, No, no, no! Keep close be-side me, Dark fears be-tide me, When thou dost go far from me! Ah go not a-way, Go not a-way

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## THE ETUDE

## RUSTIC POLONAISE

Tempo di Polonaise M.M. ♩ = 108

SECONDO

EMILE FOSS CHRISTIANI

Tempo di Polonaise M.M. ♩ = 108

SECONDO

EMILE FOSS CHRISTIANI

*sempre stacc.*

*f*

*mf*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*ff* *poco accel.*

## THE ETUDE

## RUSTIC POLONAISE

PRIMO

EMILE FOSS CHRISTIANI

Tempo di Polonaise M.M. ♩ = 108

Tempo di Polonaise M.M. ♩ = 108

PRIMO

EMILE FOSS CHRISTIANI

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*ff* *poco rit.*

## THE ETUDE

## VIEN QUA DORINA BELLA

Andante M. M.  $\text{♩} = 72$

SECONDO

C. M. von WEBER  
Arr. by A. Sartorio

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## EVENING SONG

ABENDLIED

SECONDO

Andante con espressione M. M.  $\text{♩} = 54$ ROB. SCHUMANN  
Arr. by A. Sartorio

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## THE ETUDE

## VIEN QUA DORINA BELLA

PRIMO

C. M. von WEBER  
Arr. by A. Sartorio

Andante M. M.  $\text{♩} = 72$

PRIMO

## EVENING SONG

ABENDLIED

ROB. SCHUMANN  
Arr. by A. SartorioAndante con espressione M. M.  $\text{♩} = 54$ 

a) 

## HEART'S MESSAGE

F. CLIFTON HAYES

Moderato maestoso

Lento con molto espressione il canto ben enunciata

rit. dim.

plegato e sostenuto

sione M.M. = 46

a tempo

mf

poco rit.

ad lib.

Ped. simile

cresc.

dim.

mf

L.h. r.h.

L.h. r.h.

L.h. r.h.

ad lib.

Ped. simile

Piu animato M.M. = 58

mf

molto cresc. ff

poco rit.

rit. 3

con forza

L.h.

r.h.

L.h.

L.h.

L.h.

L.h.

## THE ETUDE

Moderato maestoso M.M. = 50

Moderato maestoso M.M. = 50

*il melodia molto marcato*

*Ped. simile*

*il melodia sempre marcato*

## THE ETUDE

*Ped. simile*

*rubato*

*p smorz.*

*f ff*

*racido brillante*

*rit.*

*l.h.*

*quasi arpeg. tranquillo rit. dim.*

*pp*

*ppp*

## THE ETUDE

Prize Composition  
Etude Contest

NOCTURNE IN D<sub>b</sub>

FRANK HOWARD WARNER

Lento moderato M. M. ♩ = 84

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is D-flat major (two flats). The time signature is common time (indicated by a '4'). The tempo is Lento moderato, with a metronome marking of M. M. ♩ = 84. The music features various dynamics including *p*, *cresc.*, *poco rall.*, *a tempo*, *dim. rall.*, *en-tan-do*, *p*, *mf*, *rall.*, *cresc.*, *f poco piu animando*, and *poco rubato*. Performance instructions include *animando*, *rall.*, *piu rall.*, *oresc.*, *dim.*, *p*, *rall.*, *pp*, *p*, *D.C.*, and *pp calando*. The score concludes with a Coda section.

## THE ETUDE

Piu mosso

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is D-flat major (two flats). The time signature is common time (indicated by a '4'). The tempo is Piu mosso. The music features various dynamics including *p*, *mf*, *poco rall.*, *animando*, *a tempo*, *rall.*, *piu rall.*, *mf*, *ff*, *dim.*, *p*, *p*, *rall.*, *pp*, *p*, *D.C.*, and *pp calando*. The score concludes with a Coda section.

CODA

## THE ETUDE

Prize Composition  
Etude Contest

# BALLET SCENE

## VALSE AND INTERMEZZO

Allegretto M.M. = 72

HORACE CLARK

The musical score consists of six staves of piano music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Various dynamics and performance instructions are included: 'poco rit.', 'legg.', 'scherzando', 'Meno mosso e cantabile', 'Fine', 'poco rit. ed. dim.', 'D.C.\*', and 'Animato e giocoso'. The music is divided into sections labeled 'VALSE' and 'INTERMEZZO'.

\* From here go back to the beginning and play to Fine; then play Trio.  
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## THE ETUDE

The musical score consists of six staves of piano music. The key signature changes frequently, including E major, D major, C major, B major, A major, and G major. Dynamics include 'Maestoso e ben marcato', 'cresc.', 'a tempo', 'cresc.', 'poco allegro', 'cresc.', 'cresc.', 'rit.', and 'D.C.'. The music is divided into sections labeled 'VALSE' and 'CONCERT'.

IRENEÉ BERGE

The musical score consists of six staves of piano music. The key signature changes frequently, including E major, D major, C major, B major, A major, and G major. Dynamics include 'Vivo', 'mf', 'Ped. simile', 'cresc.', 'dim.', 'rit.', 'mf', 'atempo', and 'mf'. The music is divided into sections labeled 'VALSE' and 'CONCERT'.

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## THE ETUDE

Sheet music for 'The Etude' page 46, featuring six staves of musical notation for piano. The music consists of six staves of musical notation for piano, with various dynamics and performance instructions. The first staff starts with a forte dynamic. The second staff includes dynamics 'cresc.' and 'dim.'. The third staff features dynamics 'cresc.' and 'p'. The fourth staff is labeled 'Last time to Coda'. The fifth staff includes dynamics 'rit.' and 'f accel.'. The sixth staff is labeled 'Presto' and 'dim.'. The music concludes with a 'Meno mosso' section.

## THE ETUDE

Sheet music for 'The Etude' page 47, featuring six staves of musical notation for piano. The music consists of six staves of musical notation for piano, continuing from page 46. The first staff includes dynamics 'cresc.' and 'ff'. The second staff is labeled 'Energico'. The third staff includes dynamics 'ff' and 'pp'. The fourth staff includes dynamics 'pp' and 'pp'. The fifth staff includes dynamics 'pp' and 'pp'. The sixth staff includes dynamics 'cresc.' and 'D.C.'

## THE ETUDE

## A WILD RIDE

CAPRICE

DANIEL ROWE

Allegro M.M. = 126

Fine

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## LITTLE BOY BLUE

MARCH

GEORGE DUDLEY MARTIN

Vivace M.M. = 120

Fine

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## THE ETUDE

D.S.

## TOY SOLDIERS' PARADE

MARCH AND TWO STEP

JAMES H. ROGERS

Tempo di Marcia M.M. = 120

cresc.

ten.

mf

f

marcato

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## THE ETUDE

## SONG OF THE ANGELS

T. D. WILLIAMS

**Slowly M.M. = 60**

**MANUAL**

**PEDAL**

**Faster M.M. = 72 or 80**

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## THE ETUDE

F. KUCKEN  
English translation by  
Marguerite Warner Littleton

## SLEEP IN PERFECT PEACE

SCHLAF IN GUTER RUH

J. P. LUDEBUEHL

Con amore

1. All the world is wrapped in sleep,  
1. Al - les still in sü - sser Ruh;  
2. Close your eyes like two rose-buds  
2. Schlies - se dei - ne Aeu - ge - lem,

Drows - i - ly by  
D'rum mein Kind so  
Droop - ing with de -  
Lass sie wie zwei

winds be-guiled,  
schlaf auch du!  
part - ing day;  
Knot - pen sein

Stillness reigns and per - fect rest,  
Draussen säus - elt nur der Wind,  
E'er the morn - ing sun shall break,  
Morgen wenn die Sonn' er - glikt,

E - ven so sleep  
Su, su, su! Schlaf  
None will bloom so  
Sind sie wie die

on my child.  
auch mein Kind.  
sweet as they.  
Blum' er - blüht.

Sleep in per - fect peace.  
Schlaf in gu - ter Ruh!  
Sleep in per - fect peace.  
Schlaf in gu - ter Ruh!

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## THE ETUDE

A DREAM OF HEAVEN  
SACRED SONG

R. E. PHILLIPS

Andante maestoso

E. MARZO, Op. 84  
Moderato *p* *legato*

1. Last  
2. And

night I dreamed a dream so fair. The world was free from strife, And per - fect peace was  
as they sang I en - tered there To peace and love di - vine: And all the gifts so

eve - ry where. It was the dream of Life. I saw the gate of Ho - ly light Whence  
wond - ous rare That Heavn can give were mine. I saw the cross of Cal - va - ry, The

cresc.  
Heavn's bright ra-diance shone Where An-gels praised the King of Might A-round the E - ter-nal thronel Ho -  
crown of thorns He wore When from the cross He gave to me True peace for ev - er - more.

*pin lento - Andante maestoso*

san - - nal Ho - san - - nal Praise to the E-ter - nal King!  
cresc.  
Through Thee our Dream of Heavn comes true! To Thee our prais - es ring!  
*col canto*

## THE ETUDE

Then  
Tempo I. (poco meno)  
all was still one voice a - lone Like the voice of an An - gel's prayer. Now bade me sit be - side the throne To

rest and wor - ship there! And now a - gain their prais - es rang And

*col canto*

from their song I knew Through Christ, our Lord, whose praise they sang My

Piu lento - Andante maestoso

Dream of Heavn came true! Ho - san - - nal Ho - san - - nal Praise to the E-ter-nal  
*col canto*  
King! Through Thee our Dream of Heavn comes true Ho-san - - nal Ho-sanna! To Thee our praises ring!

## THE ETUDE

## COLONIAL DANCE

Moderato M. M. = 108

**VIOLIN**

**PIANO**

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## ULLABY

Andantino M. M. = 72

**VIOLIN**

**PIANO**

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## THE ETUDE

## The Family Life of Robert and Clara Schumann

Norways have a way of finishing that works with orange blossom and wedding bells, as if that were the end of all things. Even the biographers are not much better, and while we hear a great deal of the ardent and arduous wooing of Clara Wieck by Robert Schumann in face of the terrible obstacles imposed by crabbed old Friedrich Wieck, we hear comparatively little of the life of the glorious couple after marriage. The romance of Robert and Clara Schumann is one of the most touching in all history. Anybody who has read Berthold Litzmann's *Clara Schumann: An Artist's Life* cannot fail to realize that they were linked together by superhuman bonds. There were eight children born to the marriage, seven of whom survived their father. In spite of this large family, and in spite of Robert's famous claim that Clara was kept right on with her work as pianist teacher, and even composer. Whether this work was kept up at the expense of her children's care may be judged from the following extract from the above-mentioned work:

"When I look back over my life," writes the eldest daughter, who, when her father died, was just crossing the threshold of womanhood, "I can't think of anything more beautiful than my childhood shines out at the brightest spot in it. The happiness of being with my parents, the knowledge that we children were the dearest thing on earth to them, gave me a sense of certainty, of security, of protection, which, when our great misfortune came, was lost, never to return to the same extent."

And here, taking up the narrative, which Clara writes to her children after the grave had closed over all that was mortal of her sorely tried husband:

"What else shall I tell you of your dear father; shall I tell you how he suffered? No; you shall know that later on. . . .

Ah! if only you were a little older and more capable of understanding, that you might have been able to understand him for his many a morsel of goodness qualities, one who had few equals. What heavenly benevolence he felt towards all men, how he protected all young and struggling artists, with nothing of envy or jealousy!

How he loved you and me. And this was your father, whom you have now lost, and whom all German mothers,

and the city of Bonn, grieved him a great deal.

Close by stands a little chapel in which I found while my beloved was buried. . . . I prayed the while. . . . I was quite alone. . . .

And then suddenly it seemed to me as if he told me to live for you. This gave me strength, and as far as in me lies will live for you and love you in his spirit."

## Two Stories of Carl Goldman

With his high idealism the composer of the *Queen of Sheba* in spite of great success had difficulty in managing his financial affairs so that a profit was obtainable. When he was an unknown violinist in Vienna he received a visit from his father one day. Shortly after the arrival of the father in Carl's attic room there appeared a young man who called the son aside and talked very earnestly with him in dramatic whispers. When he left the old Goldmark said:

"I have heard everything. I am very much interested to know that you are living each other in Vienna than that you have already freed yourself from debt. You evidently have debts that are very pressing upon you. You know that I have little means but when it is possible I will help you. How much do you owe to that man?"

Goldmark interrupted him with, "David, don't bother me with such things!"

Popper replied, "But let me finish my sentence. There will be a tablet on that house which will read 'To Let' or 'For Sale'—Translated especially for THE ETUDE from the 'Neue Zeitschrift für Musik' (Leipzig)."

Very little information is available of what happened to the family after the father and mother died, but here is a brief summary of the careers of each of the children:

MARIE SCHUMANN, the eldest (born 1842), was early taught to play the piano. She assisted her mother in later years when Clara Schumann was teaching. She was at her mother's side until the very end. She taught in the Frankfurt Conservatory.

EUSEB SCHUMANN (born 1843), settled in Frankfurt as a music teacher in 1865. She eventually married Louis Sommerhoff, an American.

JULIE SCHUMANN, born 1848, suffered much illness; had a mental breakdown, but recovered, and married Count Marzotto, 1869. On account of racial and religious differences the mother was doubtful if the marriage would be successful, but remembering her own experiences gave her consent. The marriage seems to have been a happy one, but short-lived. Julie died after much sickness in 1872.

EMIL SCHUMANN, born 1846, died the following year from disease of the glands. FERDINAND SCHUMANN, born 1848, attempted to become a painter. He was very successful, however. "His music is something dreadful," complains his mother. "I give him two-hour lesson every day, and he is more eager about it . . . but he has no ear and no sense of rhythm. . . . His compositions are terrible, they are just a mass of Lob's brainstorms together, and yet his works so hold us that they can easily impress us about him."

He eventually entered a book-selling business but was dissatisfied with it and sought to enter the music trade. His intellect, however, which had never been strong clodded over, and he died about 1880.

FERDINAND SCHUMANN, born 1849, settled in a business house through the influence of Franz Mendelssohn. He also had poor health, and died in 1891—"I am deeply grieved," wrote his mother in her diary started conjointly by her and Robert, "yet I cannot but realize that it is a release for the poor fellow. What sad years he has lived through. . . ."

EDUCENE SCHUMANN, born 1851, taught at the Frankfurt Conservatory and eventually settled as a teacher in England, where she had a wide following.

FELIX SCHUMANN was educated at Heidelberg and was talented as a poet. He suffered from lung trouble and died 1879. He was born in 1852 when the shadows of insanity were closing over his father, who was in an asylum at the time of his birth. Robert Schumann died in 1856.

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## Department for Singers

Edited for January by YVONNE de TRÉVILLE

**Learning the Coloratura Style**

COLORATURA singing is that in which trills, roulades, staccato and other embellishments are the principal feature. With the possible exception of the ease of Adelina Patti, the acquiring of the necessary flexibility for correct coloratura singing has always entailed long, hard and continuous work. The question, therefore, of whether one should begin to train a soprano voice of that type is one of great importance, and there is grave danger in beginning too young. Under a careful, watchful teacher vocal studies can be started at thirteen or fourteen years, and there are instances of celebrated prima-donnas making their professional debuts as early as that.

Great care should be taken not to strain at the vocal organs, and much depends on the choice of teacher. If the training is postponed till seventeen or eighteen, preliminary studies of the violin and piano should be begun as early as possible, and the study of foreign languages mastered early in life will prove invaluable to the student later on. In coloratura, scales, trills, roulades, etc., it is not sufficient merely to sing the notes mechanically. The student should form a mental picture of beauty of tone and pitch before emitting a sound. It is for this reason that the violin is an admirable instrument for future vocalists to study in early childhood. Christine Nilsson, the famous soprano, and many others mentioned in this article are among many coloratura prima-donnas who have played the violin first. Madame Sembrich has said in regard to her wonderful cantilena, "My violin playing helped me to acquire it. The bow is the breath of the violin." In coloratura singing, as in recitation or declamation, singing is the foundation; tone-production is breath-control, and it is impossible to impress this point too strongly upon the student.

We will see in the article on Jenny Lind how the great singing teacher, Manuel Garcia, who died in 1906 at the age of one hundred and two years, after having invented the Laryngograph, who trained not only Jenny Lind, but Annette Sterling, Charles Santley, Mathilde Marchesi, Julius Stockhausen and others, famous as teachers of Eames, Melba, Calvà, Henschel, and Roosa, etc., insisted mainly on the controlled breathing. He considered exercises in scales, trills, arpeggios, chromatics and similar technical work indispensable to good singing. These exercises are all the more indispensable to good coloratura singing.

One hour a day of such exercises, divided into periods of from ten to fifteen minutes each, combined with mental work and concentration of thought during that hour, will bring sure and satisfactory results, if the breath is deep and controlled. Breath-control goes hand-in-hand with the acquisition of vocal pace and agility, but breath-control can also be practised without vocal exercise, in order to begin the day by doing endurance exercises from five to ten exercises in deep breathing before getting up in the morning. Repeat the same exercises on retiring at night, and the results will be very beneficial.

The scales, simple and chromatic, as well as the trill, should be practised very

slowly at first. The trill should be practised in different tempi to make it even and distinct.

The student should bear in mind that the mere overcoming of technical difficulty is not sufficient. When a singer is announced as a coloratura-soprano, the public has a right to demand that her name shall be "Jenny Lind" as the name implies, and colored by the emotional meaning of the words of the aria or song. Even a trill can be made to express many different feelings. My observations of bird song, in California this summer, have proved to me how varied it can be when considered from the technical

Lind will be reduced to the class of even and distinct.

The day when a pupil was willing to study eight years before singing a song is over, but at least two years are necessary to acquire agility and technical control for coloratura singing. The third year should be devoted to acquiring the vocal style.

It is difficult for us to realize that the old dramatic coloratura soprano sang the airs of Mozart's *Seraglio*, Rossini's *Simone* and even Weber's *Euryanthe* with full voice, and only moderately fast. Also that contraltos, baritones and tenors were trained for coloratura singing.



MME. YVONNE DE TRÉVILLE.

Rubini, the "golden voiced tenor" born in 1785, became famous for his trill.

Such arises as those of Hassell's and Mozart's operas are admirable for the student of coloratura style, and they should be studied mentally before a sound comes from the throat of the singer. In this way the fluid music will take on the exact color so precious in its interpretation.

After the singer has mastered these, those of Rossini, Bellini, Donizetti, etc., will come comparatively easy, and the technical difficulties offered by *Una voce poco fa*, *Ah, non giunge, Perche non ha*, or even Meyerbeer's Mad Scene from the *Camp of Silesia*, written as it was, to test the superlative skill of Jenny Lind.

Though born in Texas, Mrs. Yvonne de Tréville may be regarded as an international singer, as she is well known throughout Europe as well. She enjoyed very excellent training as a coloratura soprano, and has appeared on stage at the Opera Comique, Paris; Opéra Imperial, Petrograd; Théâtre de la Monnaie, Brussels, and the Royal Opera in Vienna. She has an extended operatic repertoire, but has lately been devoting herself more particularly to concert work. Her costume recitals have been a very successful feature of this work, especially that in which she appears as "Jenny Lind," singing some of the songs that the famous prima-donna sang when she so wonderfully charmed the generation before.

On the other hand, unless some gentle art of muscular exercise is systematically practised, the tissues of the victim become soft, flabby, and not adapted to strain and tension.

Singing is thus a most powerfully kind of calisthenics. It takes the place of violent athletics and strenuous physical culture. It is harmless, always available, and can be made to serve the purpose at any proper time and place.

The very breathing exercises, which a

### A Lesson from the Life of Jenny Lind

The life of Jenny Lind (1820-1887) is without doubt, the most useful model to be held up to the young student of singing, for although hers, with the exception of Malibran's, was the shortest operatic career of any great prima-donna, it was supplemented by beautiful and successful work in the concert field. Her career was one of the most brilliant owing to her indomitable energy and infinite capacity for taking pains. According to most writers, nature did not give her a remarkably beautiful voice or appearance but she worked and studied with untiring and continuous effort to perfect both.

From as she herself expressed it "a small, ugly, broad-nosed, yellow, gauche, altogether underground girl" who first sang for the director of the Royal Opera in Stockholm at the age of nine years, she became, under the tuition received at the school attached to the opera house, a skilful and expressive actress. The completeness of her training for the theater she thoroughly appreciated, but her voice suffered from over-work in these early years. Between the ages of fifteen to nineteen she appeared constantly at the Royal Theater in plays and from nineteen to twenty-one almost as often in opera.

#### Carries to the Rescue!

When she finally reached Manuel Garcia, the great singing teacher in Paris he said to her: "It would be useless mademoiselle to teach you, you have no voice left!" She begged him to do so, however, and he promised to help her again after six weeks, if she would sing a song in the theater. She did so, and he said, "It is possible." She waited patiently, doing as he bid her, and, in the meantime studying French and Italian, till, when she returned to Garcia's studio it was to find that the rest-cure had done its work. The famous master consented to give her two lessons a week during the ten months she was to spend with him.

In her letters home she had to "begin again from the beginning." She had the courage to practise her scales and shakes very frequently and she rejoices in these same letters home over the gradual gaining of full control of her vocal organs. Garcia's insistence on proper breathing was of immense value to her for she had naturally little strength in her voice.

There are three factors that we must consider in her letters how she had to begin again from the beginning. She had the courage to practise her scales and shakes very frequently and she rejoices in these same letters home over the gradual gaining of full control of her vocal organs. Garcia's insistence on proper breathing was of immense value to her for she had naturally little strength in her voice.

One hears the exclamation very often: "Oh, I would give anything to be able to sing!" The person who says that, exaggerates the greatness of their desire. Many people would like to be singers, but the desire is killed by destaste for the work and sacrifice invariably necessary to become a good singer. This desire may be the result of awesomeness of spirit, therefore a person making the sacrifices incidental to every singer's career, in a begrudging, resentful spirit could not have the sweetness of thought and consequently would lack it in their voice.

Perseverance, in spite of even temporary loss of her voice, gave her courage to regain and control it, and pluck was the source of her infinite charm, which has caused her to be revered almost as a saint among singers.

### What Gives Sweetness to the Voice?

The hard work necessary for acquiring the agility of coloratura singing very often results, if ill-directed, in fatigue or hardness in the quality of the voice. The avoidance of this pernicious effect is very important. When the student has begun this very young, say at twelve or thirteen years, as in my own case, she should be warned against excessive practice, including loudly as girls are apt to do while playing out doors. This, with reasonable care of the health and precautions against taking cold, can be directed by the parents, the student and singing teacher must work together to avoid any strain in the vocal exercises. For this the practicing should be done slowly, softly, and in short periods as suggested in the article on coloratura style. The complete sustaining of the tone on the breath is very necessary as that lifts, as it were, any possible strain off the vocal cords and helps to free the throat muscles from any rigidity.

#### Relaxation Needed

The division of labor between the vocal cords and the diaphragm is a great step in advance in the work of the student. The vocal cords demand relaxation and freedom from pressure while the diaphragm belongs the control of the breath.

The deeply-controlled breath is sure to give free play to the larynx, vocal cords and diaphragm. The vocal exercise lesson should be sought after first and foremost. There should always be breath in the lungs, after the phrase is ended, and the control should not be given up at the close of the phrase. The speaking voice is a factor in helping the quality of the tone for a low-pitched speaking voice sustained like the singing voice and a clean-cut enunciation strengthens the medium register and should not tire it.

Tone and breathing are inseparable subjects in an article on singing, for breathing is an important part of the method of tone production whether spoken or sung. Unfortunately few singers seem to hear the tones of their own voices correctly and they often have an erroneous idea of their quality or quantity.

#### The Teacher Who Can Criticize

Therefore the teacher who properly criticizes both and is able thus to prevent the loss of sweetness in the voice by forcing or pushing, is the best guide to beautiful tone-production. A teacher, no matter how good, and with the best of heart and pilot and intelligent, hard work one cannot attain the goal of high ideals and faith born of technical mastery. Rest and plenty of it; diet, and not too much of it; are two things necessary in keeping the voice fresh and sweet. All exhausting physical exercises as well as rich, highly-spiced or greasy food must be given up by the aspirant to vocal honours.

One hears the exclamation very often: "Oh, I would give anything to be able to sing!" The person who says that, exaggerates the greatness of their desire. Many people would like to be singers, but the desire is killed by destaste for the work and sacrifice invariably necessary to become a good singer. This desire may be the result of awesomeness of spirit, therefore a person making the sacrifices incidental to every singer's career, in a begrudging, resentful spirit could not have the sweetness of thought and consequently would lack it in their voice.

Perseverance, in spite of even temporary loss of her voice, gave her courage to regain and control it, and pluck was the source of her infinite charm, which has caused her to be revered almost as a saint among singers.

### Why Singing Is an Excellent Exercise

By Dr. Leonard K. Hirshberg

A person's physical virtues often form the agility of coloratura singing very often results, if ill-directed, in fatigue or hardness in the quality of the voice. The avoidance of this pernicious effect is very important. When the student has begun this very young, say at twelve or thirteen years, as in my own case, she should be warned against excessive practice, including loudly as girls are apt to do while playing out doors. This, with reasonable care of the health and precautions against taking cold, can be directed by the parents, the student and singing teacher must work together to avoid any strain in the vocal exercises. For this the practicing should be done slowly, softly, and in short periods as suggested in the article on coloratura style. The complete sustaining of the tone on the breath is very necessary as that lifts, as it were, any possible strain off the vocal cords and helps to free the throat muscles from any rigidity.

Singing is a mosaic of stimulant and physical training. Every instant that you lift up your voice in song, there occur heaves and contractions in the muscle of the chest, the abdomen, the throat, the cheeks, and even inside the abdomen and thorax.

These muscles, as well as the liver, stomach, spleen and diaphragm, all move in perfect phalanx to move of song. Ophelia says Desdemona could sing the savageness out of a bear. Scientific experiments show the vibrations of vocal muscles so strong that the singer and the listener, by the athletic movements stirred up in the fibers and elastic element of the muscles.

Recently, one of the Dr. Reske's sang beautiful song so brilliantly that the French Chasseurs, who heard him forgot their tired, worn-out muscles, and sprang so suddenly into action that they scattered several lines of trench along a large front.

The reason children and young men and women are given so much to song has been shown by psychological experiments to be traceable to the need of exercise.

So-called "animal-spirits" are shown by singing. Lazy people and those whose muscles are unacquainted with movement either sing much or enjoy singing.

Boys and girls with an exuberance of physical strength, with too narrow an outlet for it, will thrill forth a baffle of sweet notes from the very excess of their singing.

Even in church, with almost everybody snoozing away under the droning stupidity of an over-worked sermon, the songs of the choir awakens the congregation to new life and energy. In church, where all may join in the singing, there is enough exercise to interest the stout, the fat, the over-fed, and those who forget to go gymnastics all the rest of the week.

Shelley, in the ecstasy of song, expresses the value of music as a satisfying exercise in these lines:

I pant for the music which is divine;  
My heart in its thirst is a dying flower;  
I quench it with the nectar of the song,  
Losen the notes in a silver shower;With a sigh I fall faint as they wake again.

The very act of breathing is one of life's animal exercises. No one can live and not breathe or vice-versa. Moreover, no one can breathe without exercising. Since the basis of all singing is breathing, it follows that vocal efforts of the rhythmic and methodical kind are a division of the animal exercises.

Even where tuberculosis and some kinds of heart disease exist the sufferer must needs exercise. Medical research shows that the absence of all exercise, except where fever is present, is by no means desirable.

On the other hand, unless some gentle sort of muscular exercise is systematically practised, the tissues of the victim become soft, flabby, and not adapted to strain and tension.

Singing is thus a most powerfully kind of calisthenics. It takes the place of violent athletics and strenuous physical culture. It is harmless, always available, and can be made to serve the purpose at any proper time and place.

The very breathing exercises, which a

### THE ETUDE

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### An Important Suggestion to the Student of Singing

vocal teacher institutes, go a great way in training the muscles of the throat, neck, chest and lungs.

Furthermore, those exercises cause the muscles of the stomach and other interior structures to squeeze together and expand. This alternate expansion and contraction in its turn empty out the waste, useless and accumulated materials. Thus consumption and its attendant ills are to a large extent banished.

In brief, therefore, the sweet concourse of vocal sounds, called singing, undoubtedly act in a fashion as substitutes for dumb bells, Indian clubs, pitching quoits, playing golf, base ball and tennis.

Like dancing, the exercise received in singing is more enjoyable, soothing to the physical fabric than are gymnastics, which a man does merely from sheer duty. You sing with spirit and pleasure; often you will take the prescribed course of physical training or gymnasium work simply because your will dictates and demands it, because your better knowledge calls for it.

If the enraged canary bird imprisoned in my lady's chamber did not trill for his brilliant songs he would die of inactivity.



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## Short Paragraphs for Singers.

The old fallacy attributed to Russian that the three qualifications of a singer are "Voice, voice and voice" is absurd! As well tell a sculptor that the only requisite for making an exquisite statue is "Stone, stone and stone." Both voice and stone must be joined with a generous leaven of brains.

Vocalists can get no better lessons than by listening attentively to a master violinist for a great violinist must be like a great singer and the artist of the bows teaches above all, what melody is.

To overcome stage-fright before going on to the stage or platform, deep-breathing with the mind concentrated on the thought of breathing deeply and relaxing the throat-muscles is an efficacious method.

Rossini sometimes called the head-tones "soft-tones" referring to the abuse of the upper notes. He was right in that the continuous singing and the forcing of the higher register often cause death to the voice.

The why and wherefore is quite important as the how, of singing.

In practicing at home, save your piano to a well place so as to allow you to sing out into the room. The window should be behind the keyboard so that when you play your accompaniments you may see the notes clearly without bending over.

A singer's room should have southern exposure so she may have light and sun in her voice.

In practicing ascending scales it is well to shift the accent sometimes, in order to facilitate its equality.

For instance in the first exercise, the scale of the octave, divided into two groups of four notes, should be accented on the first note of each group. The second scale should have the accent on the second note of each group. The third scale on third note, etc. etc.

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We hear occasionally of the marvelous freshness of the voices of old singers—such as Sims Reeves and Lamperti—but these are the unique and exceptional cases. More frequently we are called to attend the obsequies of a once glorious voice, and she is silent, shrill, and rattles like a broken glass and rattles, has dried bones for her mournful edification.

Which leads to the point I wish to make. Nature is an inexorable accountant. Sins of gluttony, debauchery and physiological improvidence are placed to the debit of every living individual. Nature may after the course of a few years, exact a heavy toll, but it is never forgotten.

As Dr. Philip Maxom once said, "A sinner may reform, may become a veritable saint, but he'll be a limping saint." There is no vicarious atonement, no forgiveness of sins against nature. Our maturity is largely the sum total of the experiences—physiological and unphysiological—of our youth.

The diminished freshness and life of the voice are dependent largely upon the continued freshness and life of the possessor of the voice.

Overwork, overfeeding, passionate excesses, all the errors of commission and omission which tend to break down the physical organism, and favor the acceleration of our death.

Thus, and only thus, may the days of their beautiful countenance, the dear express sor of their souls, be long in the land—UMBERTO SORENTO in *The International Music and Drama*.

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## A Singer's Hard Work

By Perley Dunn Aldrich

The young singer who starts out with the intention of becoming an operatic artist has very little idea of the terrific hard work a young artist has to undergo before arriving at any fair degree of eminence. It looks so easy from the front of the stage to see the singer walk out, sing a little and then bow.

It does not occur to the individual in the audience that perhaps the next night the singer has to appear in an entirely different rôle, and long hours must be spent in committing it to memory and then rehearsing it. Of course, in our modern opera company there is art expected to learn a new rôle and then repeat it again, and with the established opera houses of Europe a singer had to do most all the work that was done of a certain class. If she were engaged as a coloratura singer, all the coloratura rôles came to her, as the theatre could afford only one artist of that class. As an example of what was expected of a young artist, we may take the rôle of the girl that Lili Lehmann learned during her first year away from home at the theatre in Danzig, during the season of 1868, when she was twenty years old. It must be remembered that she not only learned all these rôles, but she sang them in public and prepared them in the spare hours when she was not actually performing or rehearsing on the stage.

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## Piracy on the High "C's"

By Blanche Greenland

So she stealthily deserted her faithful teacher for the flatter who brought her out in two months' time as a "developed student." Compliments were showered upon the young teacher so wonderfully that she accomplished five years' work on a pupil's voice in two months! And so it goes.

What is the remedy? First we should start the musical year with a public avowal of determination to brand pirates of the high C's or low B's. Let them be called submarines for they strike unseen and destroy that which they cannot gain by fair means.

The secret remedy is with the pupil. The first asset is a well-trained voice. Before the tones are true the mind must be true so that a natural expression of personality is projected to the listener. A false mind and dishonest acts will impress the character. This in turn acts on the voice!

Along comes a young graduate from Madame Polonski, with a diploma from the best school in the world, and with pink ribbons. She knows nothing about the voice! She wants to teach!

Enter the new-debutante with the high C. "Ah!" breathes the young graduate with glaring eyes. She invites the singer to her studio—indeed, and relates that her teacher's voice is the only method. Madame Polonski invites him to sit in the piano room while the pupils make grimaces before a mirror for entire lessons. Madame uses a hard rubber hook six inches long to raise the palate (leaving said hook at home when singing in public of course). Madame's pupils must say "N-Yunger" twenty-five times, with the arms in an appealing attitude, and many more wonderful exercises.

The neophyte knew naught of all this! "Oh, yes," said the graduate, "you take lessons of me and I will make a concert of your voice, and then we need not be brought out."

The budding-new-debutante was dizzled by all the splendor of possible appearances with the Metropolitan Opera Company (what would some teachers do without the Metropolitan!) and a range from that of Yaw to Schumann-Heink inclusive!

It should be the prerogative of every teacher, whether of singing or instruments, to claim acknowledgement of work done when it is worth claiming. When it is not worth claiming and perchance a different teacher strikes a lost chord in said pupil, then sufficient time should decently elapse before a new teacher ought to claim a pupil as his or her own product.

Instill loyalty into your pupils from the start. This is especially necessary for teachers not affiliated with any school.

Pupils should cooperate in the advancement of their teacher's reputation.

Let loyalty and cooperation be the slogan for pupils the coming musical year, then we may avoid piracy on the high C's and low B's.

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(Continued from page 77)

ARTHUR BRONZETZKI, successor to Alfred Heits as conductor of German opera at the Metropole, has given his first concert. He has the courage to "cut" part of the scores of the Wagnerian operas, and intermission numbers are too long for modern consumption. He is right in his idea, but it is a pity that German operators were willing to give up a whole day to hear such operas. The great German masters did not write like that in America, nor do we find the master-works of great German composers in America. Perry's interesting descriptive introduction to his program is a great piece of writing. It is a pity that they are touring America over a great deal of time. Mr. Perry is a wonderful pianist, and he has a great deal to offer. Thousands and thousands of people have been given the opportunity to hear him through Mr. Perry's delightful playing and through his interesting talks upon the masterpieces he has played.

TRAVELS to public-spirited conductors of a group of Sunday concerts given by the Philadelphia Orchestra under Leopold Stokowski, at Town Hall, New York, last Saturday, was an exertion over Sunday concerts, called old Blue Laws making it impossible to play on Sunday. This is another of the cases which is continually being worked upon by the press. The author of the article, John T. Hatz, gave it a new twist. He has a new idea of what constitutes a competition. "While advertising to put on a competition," he writes, "for which he charged the sum of \$15,000, he has now decided to give away \$10,000 in Music Trades," he promoted a "Popular Song Contest," which was broadcast for lyrics. The returns were so large that he gave away \$10,000 each. This is another of the cases which is continually being worked upon by the press. The author of the article, John T. Hatz, gave it a new twist. He has a new idea of what constitutes a competition. "While advertising to put on a competition," he writes, "for which he charged the sum of \$15,000, he has now decided to give away \$10,000 each under the impression that their particular work will win one of the prizes."

Mr. Hatz is a good man, but he has not done his duty.

STANFORD WATSON has completed three new operas, one of which is entitled *The Angel of Vega*, which will appear shortly, and with until

verbal details.

The death of Theodore Leschetizky in Dresden at the age of eighty-five has been a sad loss to the musical world. The notice of his death is given elsewhere in this issue.

An American prima donna, Florence Easton, who is to be heard with the Chicago Opera Company, has been engaged by the Metropolitan to sing in the role of *Carmen* at the Berlin Opera.

At the second of operas at the Staatsoper, Dresden, Louis, a successful performances have been given of *The Tales of Hoffmann*. The principal work has been performed by Berlin's own singers.

The death has taken place of Wallace L. Crowley, editor of the London *Musical Times*.

He is reported to have been a man of great energy, and he spent his summers in the environs of Vienna, where he composed the opera *Die Frau ohne Schatten*.

The *Woman Without a Shadow*. The "shadow" in the case is sold to be symbolic of the shadow cast by the singer when she first appeared on the stage in Vienna during the season.

AMERICANS in Germany appear to have difficulty in connecting up with funds from home. At least one American has been unable to sing in the famous opera house in Berlin.

Eva Wilke, the teacher of Geraldine Farrar, Lucy Gates and Marcelle Craft, announced that she had been compelled to sing in Germany until she could get money until funds arrive.

After the fireworks display was over, Margaret Calvert calmly went on with the second verse of the King of Prussia.

A PERFORMANCE of *Faust* given by the Beecham and Courtauld Company at the Royal Albert Hall was interrupted by the crashing and smashing of bombs falling in the neighborhood of the hall, from a raid on Zeebrugge. At the request of the manager, Mr. Courtauld, the audience remained in the auditorium while the censors left the room.

After the fireworks display was over, Margaret Calvert calmly went on with the second verse of the King of Prussia.

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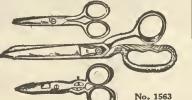
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2½" x 3½" x 3½".

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Four 2½" x 3½" pictures.

For time, bulb or instantaneous exposures.

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Four 2½" x 3½" pictures.

For time, bulb or instantaneous exposures.

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